DOCTOR WHO MAGAZINE™

MARVEL No 107 · DEC 1985 · US $2.25 CAN $2.95 75p

interviews:

Artist
- ***ANDREW SKILLETER***

and
- ***MATTHEW WATERHOUSE***

PLUS
- ***A Christmas Merchandise Special!***

DOCTOR WHO MAGAZINE

The world of ***Doctor Who*** may be timeless but the rest of us are only too aware that Christmas is just around the corner! To help you with your gift ideas, we're including a Merchandise Special in this issue, so you can shop for like-minded friends or drop large hints in the right direction...

There are two great interviews for you this month, too, plus your favourite regular features have been given a face-lift. Let us know what you think of the new look when you write in.

POLICE PUBLIC CALL BOX

What does it all *mean?* It's question time for Matthew Waterhouse in our interview which starts on page 6.

Logopolis, 1981.

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Editor: **Sheila Cranna**
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Advisor: **John Nathan-Turner**
Publisher: **Stan Lee**

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Cover painting by Andrew Skilleter, from the 1986 Doctor Who Calendar published by Who Dares Publishing. © 1985 Andrew Skilleter.

COMING NEXT MONTH. . .

A double treat for **Doctor Who** fans! A bumper issue of the **Doctor Who Magazine** *PLUS* The **Doctor Who Winter Special: Issue 108,** with eight extra colour pages, includes a special feature on **Growing Up with the Doctor**, while the 1985 **Winter Special**, on sale from the end of November, concentrates on the Pertwee Era.

Make sure you don't miss out – order your copies NOW!

Finally, for those of you who are eagerly awaiting the second part of our feature, 'Alien Worlds', I'm afraid we've had to hold it over till next month, so be back with us then!

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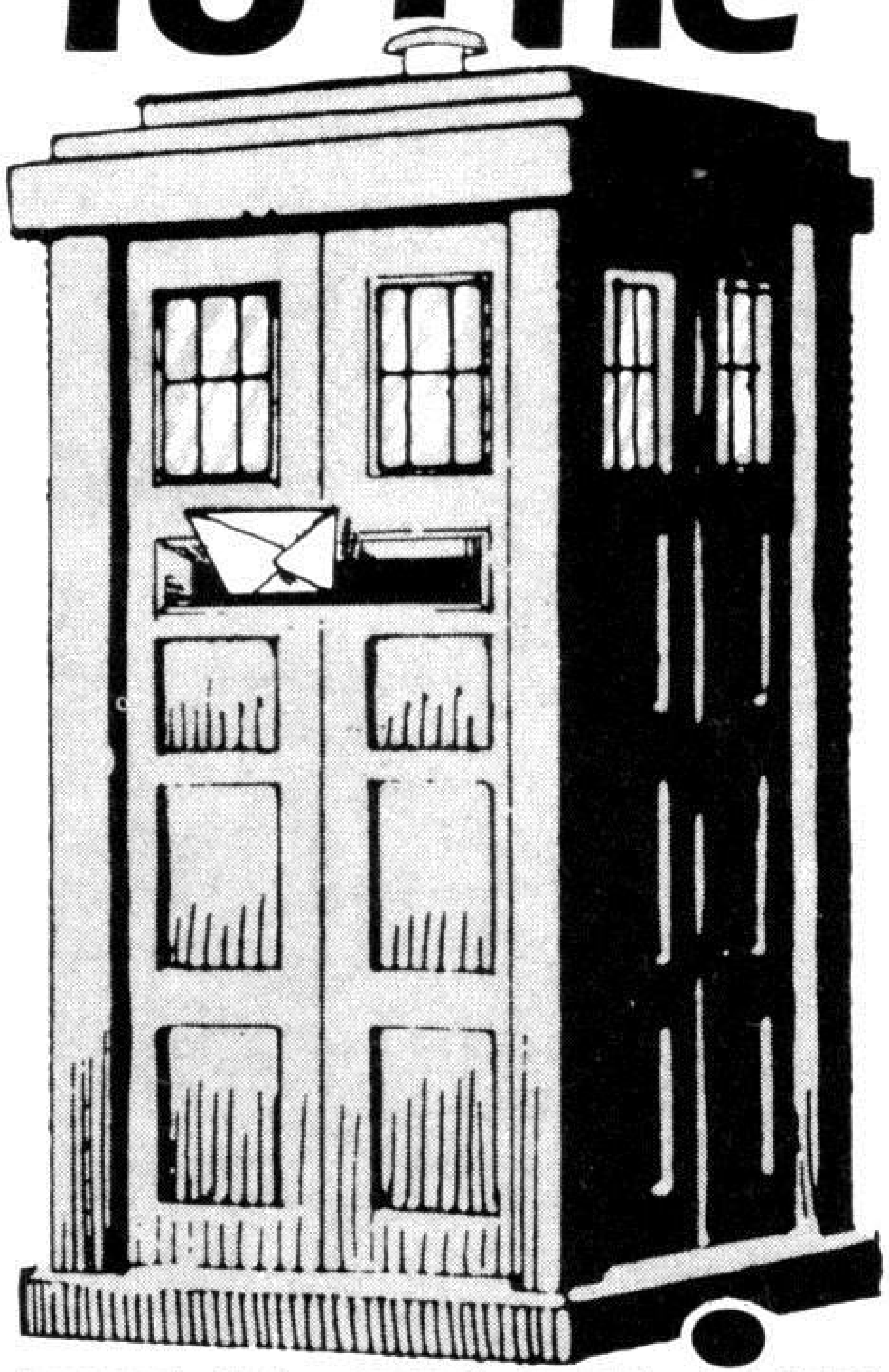
To The TARDIS



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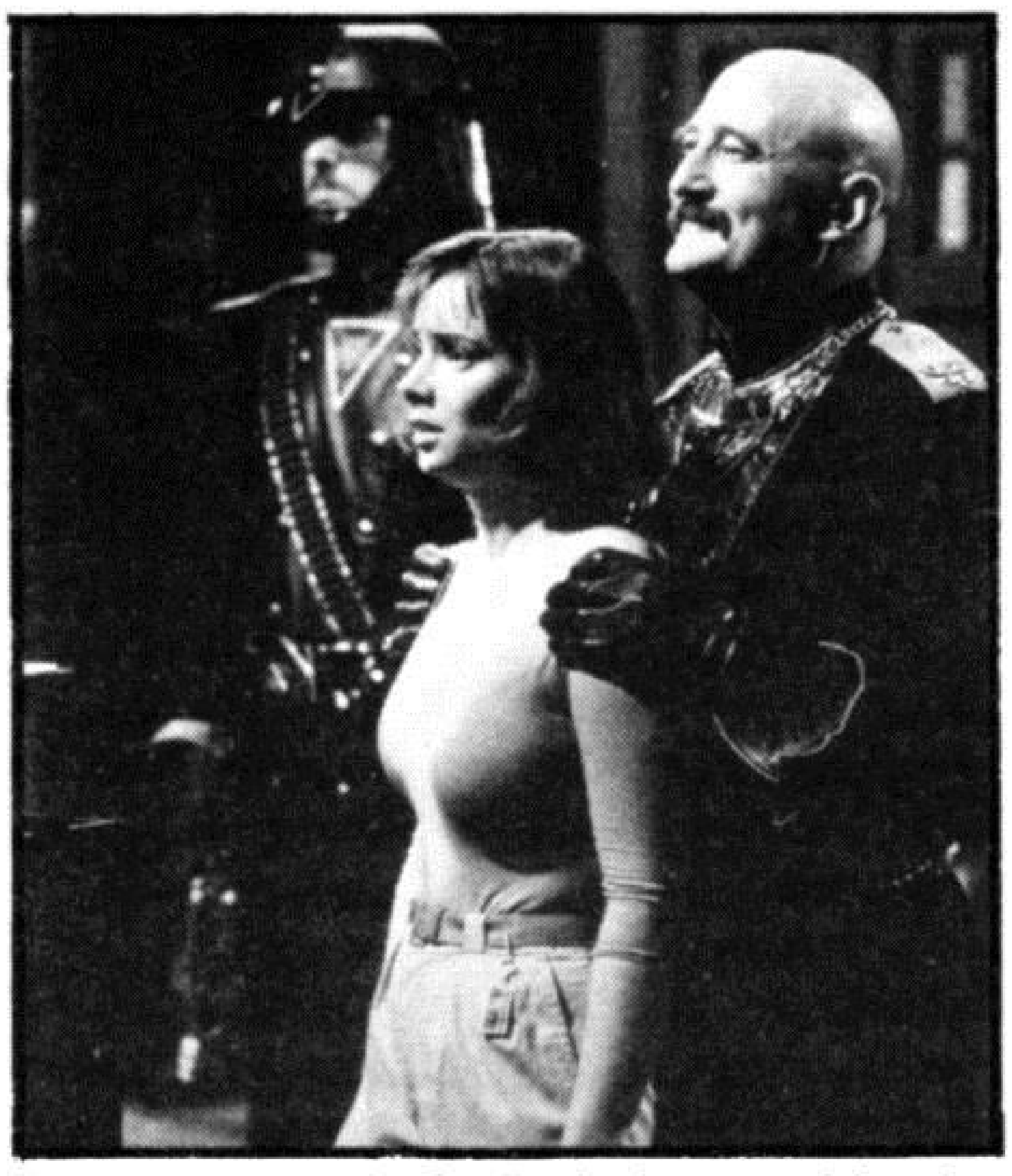


Violent rubbish? Peri in trouble in Vengeance On Varos . . .

AMERICAN FANDOM

I would first like to commend you on the first rate manner in which the *Doctor Who Magazine* is produced every month. Your articles are wonderful and very informative, as well as entertaining. I especially love your *Archives, Letters* and Special Interviews.

I have to admit I am disheartened about the comments made about "American Fandom". Not all of us in the American Fandom are extremists in our fervour for the "Good Doctor". I think it is about time that an American fan spoke her mind on this matter. The average *Who* fans in the United States and Canada are adults (20 – 40 years), they do not "live and breathe" the show and its characters, and we do not want the show to be "Americanized"! *On the contrary,* we want it to stay "British"; that is the way it began, and that is the way it should stay! We want the fans in the United Kingdom and other countries, who worry that the Americans are trying to influence the show in any way, to know that we want *Doctor Who* to stay the way it has always been.

Lastly, I would like to say that I love the Colin Baker stories very much. My favourite will always be *Attack of the Cybermen.*

Elinor J. Quarles,
Seattle,
Washington
USA.

WHY IT FAILS

May I point out my view of why we now have violent rubbish like *Vengeance On Varos* and *The Two Doctors* on a tired and ageing *Doctor Who* programme?

It's because there's only a limited number of ways in which 20th century humans in rubber suits, pretending to be alien, can menace the universe. In fact, we *still* have these fake aliens from extra-terrestrially-placed (western) human culture doing the same boring old thing – menacing beautiful young girls and trying to conquer the galaxy. I seriously doubt whether the *Doctor Who* melodrama programme will ever show, say, moral or cultural conflict in any really alien cultures and mentalities.

Before one quotes TV budgets, some of the most alien minds have been housed in humanoid bodies – outside the *Doctor Who* programme. And why stick at aliens? Ursula Leguin's 'Getherians' were a lost human colony; feudal, primitive – and quite different in outlook to 20th century 'humans' in silver casings shouting 'Exterminate!'

I think (and hope, since I'm an avid fan) that *Doctor Who* can be saved and made a viable programme, even if we keep Daleks and Cybermen but: I *dare* John Nathan-Turner to try a moral or cultural conflict involving an *alien* culture or mentality.

Or if we can't have that, how about an *original* Companion, say a feudal Japanese, or a Cyberman, or something – a modern witch? A buddhist priest? A Victorian capitalist? A Roman soldier? The approaches are endless.

An avid *Doctor Who* Fan,
Acomb,
Yorks.

UNIVERSAL INCONSISTENCIES

Congratulations on your excellent magazine. I would like to comment on some points which I heard in *Slipback* on the radio a couple of weeks ago, which seem out of character with the TV series of *Doctor Who.*

In 1983, we learned that because the pilot of Terminus ejected fuel into a void (which exploded) the Universe was created. However, in *Slipback*, we heard that it was the 'Vorlock Moor' (that's what it sounded like to me) which travelled back in time, but because of an error on the part of the ship's computer, it materialised in some unstable matter which exploded, causing the creation of the Universe. Which of these explanations are correct, or are they both?

Another point concerning *Slipback* is that the Time Lords, I quote, "often criticised the Doctor's interference." Isn't that a little ironic, even hypocritical of them, as they themselves were responsible for the Celestial Intervention Agency and often used the Doctor to do their own dirty work for them.

One more suggestion. How about doing a survey concerning *Doctor Who* Merchandise, which could be staged over a period of time, in which all the fans, or just simple mortals, could send in a list of every *Doctor Who* item that they have got, and then you could collect in all the numbers, print all the items, and then print alongside the number of people in the country, or even the world, who have got the said item. It would serve not only as a useful guide to any *Doctor Who* items that there have ever been, but also other fans can see for themselves which items are the most common, and which are the rarest.

Simon Harries,
Dartford,
Kent.

EXCELLENT

I am writing to express my joy as I finish reading **DWM, 104.** The front cover was very eye-catching, a definite improvement on the half picture half writing of the last few months.

The two interviews were first class, and very informative. I agree strongly with John Nathan-Turner that he should leave the show now, as he has used up the right amount of time. It is time for a new style of production again.

The comedy and villain features were excellent and provide an extremely good source of reference material, something that has been sadly lacking since issue **100**.

For once I enjoyed the comic strip,

making it only the second story I've actually liked since 'Freefall Warriors'. I hope they keep it up and don't sink back into the TV Comic style story, ie the Stockbridge stories, 'Polly the Glot', etc.

Finally, I think that each month you could put in a page long feature on any monster/villain from the show's illustrious past. It would make excellent and useful reading, plus filling up the monthly during these long breaks between the show (this one being extralong). Keep up the good work,

D.H. Hill,
Port Talbot,
W. Glamorgan.

SLIPPING STANDARDS!

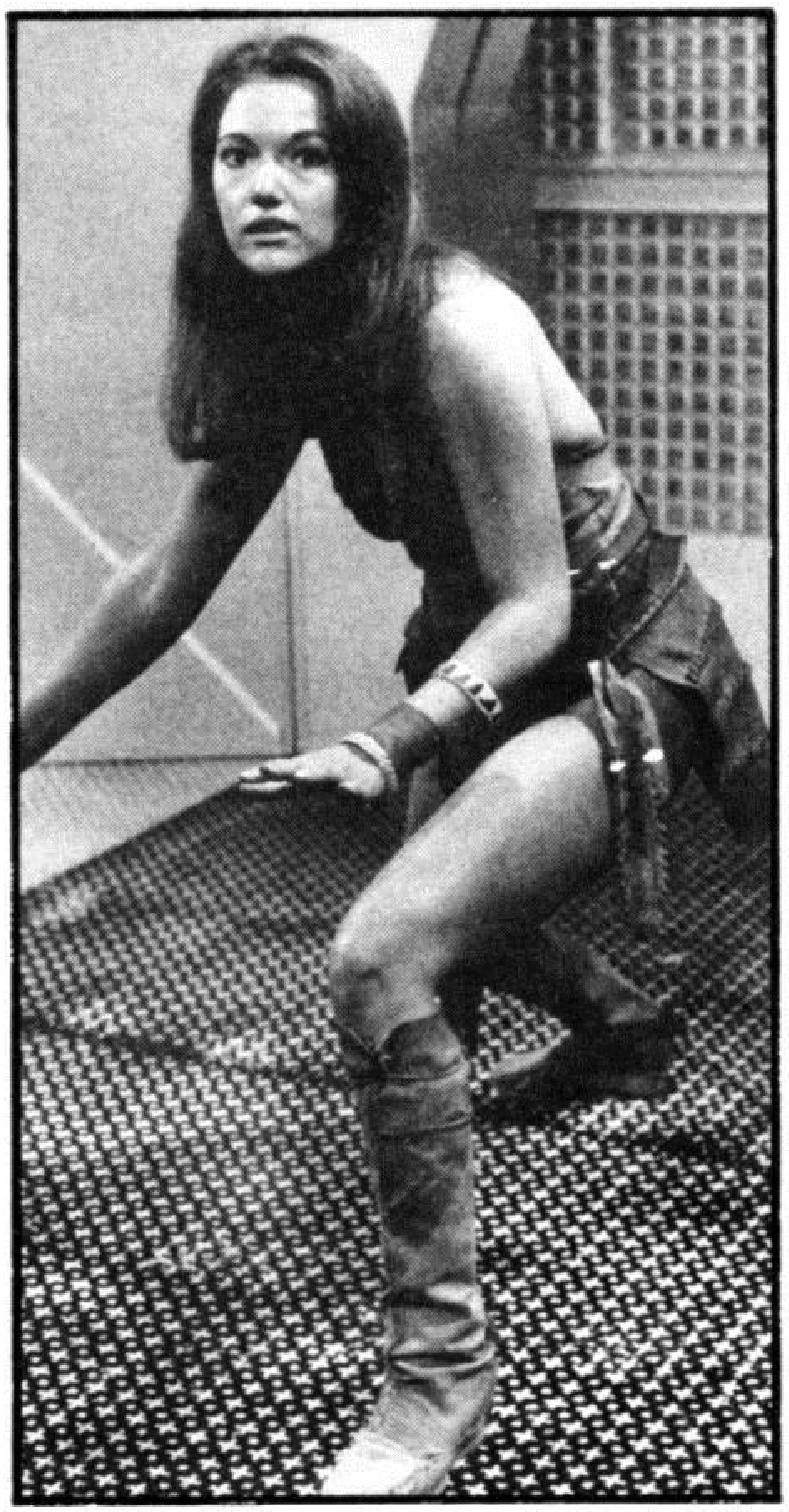
I feel I must write to express my opinions on the current state of your magazine and the television show itself. First, your magazine. What has happened?

a) You display none of the imagination and originality which was evident in the early issues of the monthly. The articles have taken a severe drop in standards. What has happened to written material such as the superb interview with Mat Irvine in the 'classic' **Issue 59**?

The only features which I now find of any value are the 'Making of . . .' which accompany the archives. How about something original? An article on the vastly underrated Radiophonic Workshop *would* be a refreshing change.

b) The comic has dropped in standard also. Not so much the scripts, which I find very satisfactory, but the art. None of the current strips are a patch on the old Dave Gibbons epics, such as *The Iron Legion* and *City of the Damned*. Gibbons, to put it simply, was a genius. The current artwork has a very 'rushed' appearance.

I have very few qualms about the rest of the magazine; the layout is pleasing (it would be even more so with more pictures of Louise Jameson! And even more so again with a generous sprinkling of stills from *Caves of Androzani* and *Revelation of the Daleks!!*). In fact, I think that the only think lacking is originality.


Leela in The Face Of Evil, here to save the day for DWM!

This leads me on to the subject of the show itself. What can I say? Apart from *Revelation of the Daleks* and *The Two Doctors*, everything was a complete and utter mess-up. *Attack of the Cybermen* was a scrapbook of other Cyberstories, *Vengeance* was the biggest load of twaddle I have seen for many a day, *Mark of the Rani* was a plotless jumble of pathetic hammed-up acting (slightly saved by the ever-magnificent Tony Ainley) and *Timelash*? Well . . . The show has now turned into a childish melodrama.

Where are stories like *Earthshock* and *Mawdryn Undead*? Peter Davison is sadly missed . . . I think the rest will do the show good. But will it really be improved when it returns? I have heard that it is to be totally modernised. (Theme arrangements by Frankie Goes To Hollywood!!??)

Anyway I believe that everything concerned with *Doctor Who* now is in urgent need of facelifting!

Mr Krelper,
Melksham,
Wiltshire.

EXCELLENT FEATURE

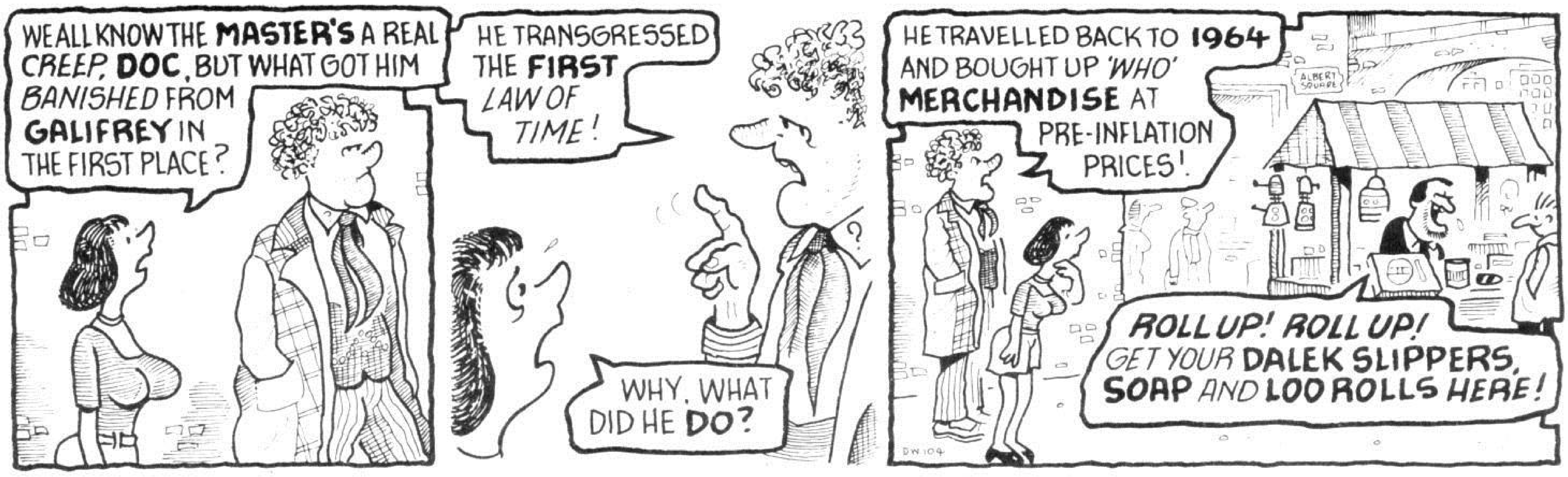
The two parts of *Comedy In Who* were an excellent read and an interesting departure from the norm. Few articles in the past have concentrated on facets of the show, so is the trend to continue? I hope so.

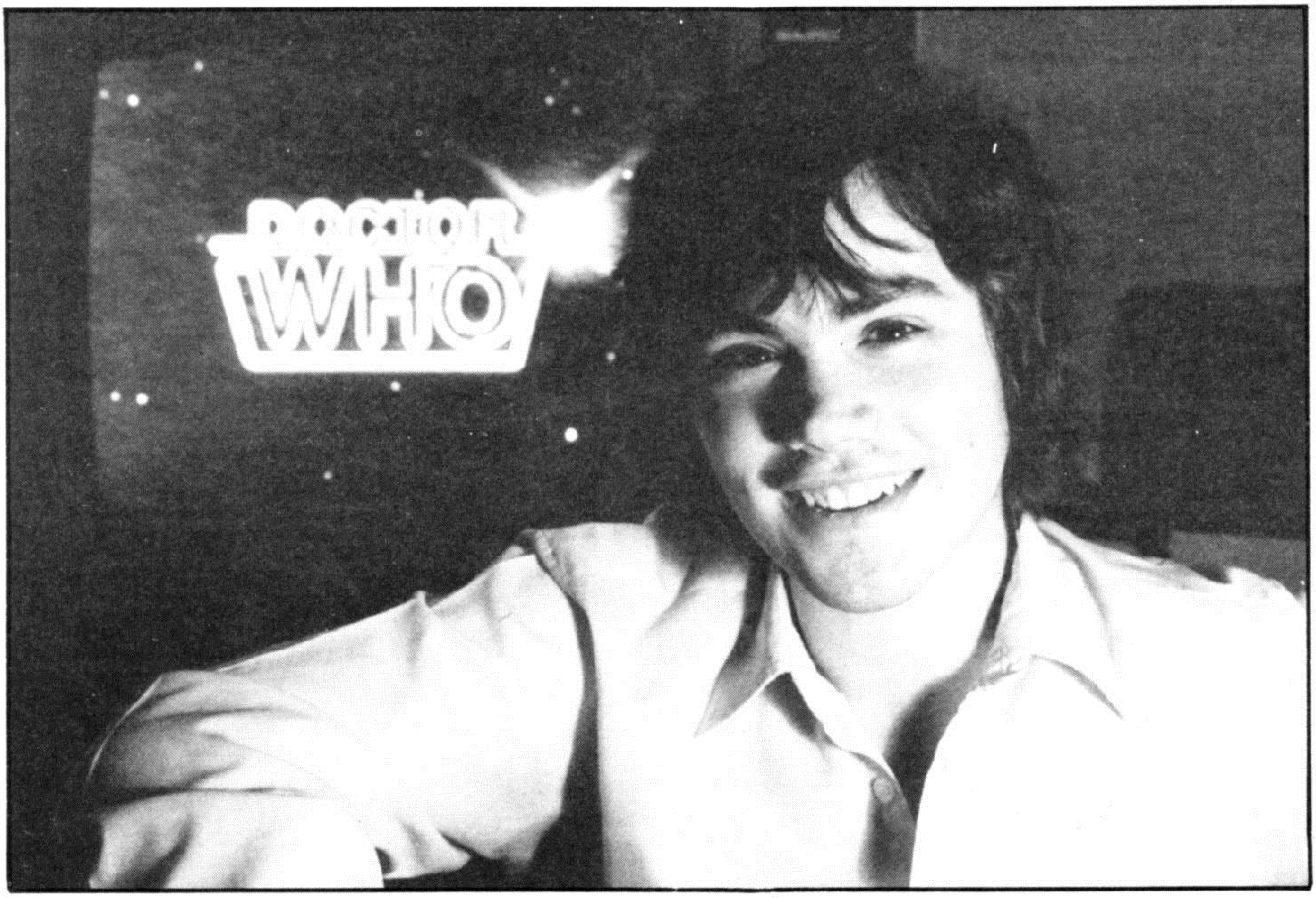
It was also refreshing to see the Ray Cusick interview in **Issue 105**. Interviews have become the high spot of the magazine in the last year and it was good to hear from one of the 'lesser' names.

I'm sure you will be inundated with letters over the continuity blunder in *Slipback*, concerning the cause of the Big Bang, seemingly contradicting *Terminus* and indeed as it stands, there was an almighty muck-up. But there is an escape route: The radio show's explosion may have been the one that brought into existence the *Terminus* craft and its universe, which in turn brought about ours. Thus *Slipback* portrayed the original Big Bang, while *Terminus* showed a secondary one. But some explanation should have been included and this was extremely remiss of Eric Saward.

Gary Bradbury,
Ashton-under-Lyne,
Lancs.

DOCTOR WHO? by Tim Quinn & Dicky Howett


WE ALL KNOW THE MASTER'S A REAL CREEP, DOC, BUT WHAT GOT HIM BANISHED FROM GALIFREY IN THE FIRST PLACE?
HE TRANSGRESSED THE FIRST LAW OF TIME!
WHY, WHAT DID HE DO?
HE TRAVELLED BACK TO 1964 AND BOUGHT UP 'WHO' MERCHANDISE AT PRE-INFLATION PRICES!
ALBERT SQUARE
ROLL UP! ROLL UP! GET YOUR DALEK SLIPPERS, SOAP AND LOO ROLLS HERE!
DW.104



MATTHEW WATERHOUSE

It is four years since Matthew Waterhouse left* Doctor Who *in a blaze of publicity after his television death in* Earthshock. *Waterhouse was not only one of the youngest of the Doctor's companions but also one of the most controversial. Created by John Nathan-Turner and Christopher Bidmead, the part was described in the London* Evening Standard *as that of an 'cosmic artful dodger.'* Richard Marson *talked to Waterhouse about the role of Adric.

I asked Waterhouse how he landed the coveted role of Adric? "I'd virtually always wanted to act – it was a kind of a drive in the same way that a painter has to paint. I spoke to a casting director, who looked at my photo and all the writing about me and said 'Look, love. I'll put you up for some things but as you haven't got your Equity card that's obviously going to be a problem'. She then put me up for a drama serial called *To Serve Them All my Days* and I was cast in a two-episode part by the director, Ronald Wilson. Equity said 'go ahead and do it' so I was okay.

"After I had been cast in that serial, but before I had begun work, I heard about the availability of a part in *Doctor Who.* I went to John who auditioned me and gave me the character to play. I was absolutely knocked out. There's a strange kind of feeling about becoming part of a myth, however small a part of that myth. It was pretty daunting – I'd always watched the show and I loved it, thought it was pure dynamite, so to end up in it was incredible. As a kid, *Doctor Who* was my favourite show – it was magical almost in the same way that *Alice in Wonderland* is magical."

Waterhouse recorded his first story with *State of Decay,* although this actually became his second screen appearance: "It happened to be that the script which introduced me into the programme wasn't quite ready. Actually making *State of Decay* was not fun – it was a good show, but for me it was a horrible time, hell in fact. I was really on a high after being offered the part, but after about three hours work on the first day of rehearsal I felt suicidal. You see, it was all so different from how I imagined it and it was pretty tough going. My part wasn't very big in that one, which probably helped, and it did have its lighter moments. I remember that in rehearsal Rachel Davies, who was playing one of the vampires, had to stroke my face and say 'What a handsome boy he

is'. I just couldn't keep a straight face and she ended up begging me to play it seriously so that when we came to record it in the studio, I *did* keep a straight face, which was too much for Rachel, who fell about laughing."

Waterhouse has strong doubts about the familiar claim that *Doctor Who* is a pressured show to make – in fact, he argues, it is occasionally not pressured enough: "It needs to be more intensive. We could have done with losing a couple of days rehearsal and gaining more studio time which would have got it polished. There's not a lot you can do in a rehearsal, particularly when, as in *Doctor Who,* no one has great meaningful speeches. It was never *Hamlet,* and it's not as though you had to work out ways of delivering lines in any great depth. I think a lot of my work – and the work of others – could be brilliant by the third day of rehearsal, but was stale by the time it got into the studio. All the ideas were old hat by that stage and it had all got a bit safe."

"*(Doctor Who)* needs to be more intensive. We could have done with losing a couple of days rehearsal and gaining more studio time which would have got it polished."

Of all the people he worked with on the show, Waterhouse has most praise for script editor and writer Christopher Bidmead: "He was my favourite person on *Doctor Who.* He's a man of infinite talent and infinite sensitivity, who understood me and my work better than anyone else on the show. In the department of understanding me, the others couldn't fry an egg, although they were friendly and I liked them well enough. Chris was the man and he was always the greatest help to me. The best *Doctor Who* I was ever in were those eight episodes which Chris wrote, *Logopolis* and *Castrovalva.* They were damned good science fiction, and they were written for Adric in an understanding way. I adored those episodes." Waterhouse names his favourite story (aside from these episodes) as the Johnny Byrne four-parter, *The Keeper of Traken:* "That was terrific fun to do. Tom Baker was in a good mood, Sarah Sutton and Anthony Ainley had just joined, the crew were tremendous, and it was a very good script with a lot of atmosphere."

Full Circle, which introduced the character of Adric, also instigated some of the problems which Waterhouse felt were inherent in playing the part. "The trouble with Adric was that from the beginning he was so damned complicated. Unlike the others who fall aboard and can be developed, we established so many things in that first episode that showed he was a very screwed-up individual. To start with we know that he is a genius and that he has an intellect which is remarkable – and not only by Earth standards either, since he comes from a planet that is scientifically highly advanced. Because they never come into it, one assumes his parents are dead, and when his brother goes off to join these Outlers, he's left alone, unused, useless and fed up. So he goes off to join his brother. Now this is a classic life story – a lot of bright people rebel against the older generation. If you like, Adric is the type that would have identified with punk rock. You know from real life that if you meet someone with bad blood, who is brilliant but badly treated at school, that they're going to be very complicated. And they just couldn't go ahead with this complicated individual, particularly as the script which followed but had been recorded before, made him out to be just a youthful innocent which I thought was too simple.

"The best *Doctor Who* I was ever in were those eight episodes which Chris (Bidmead) wrote, *Logopolis* and *Castrovalva.* They were damned good science fiction, and they wrote for Adric in an understanding way."

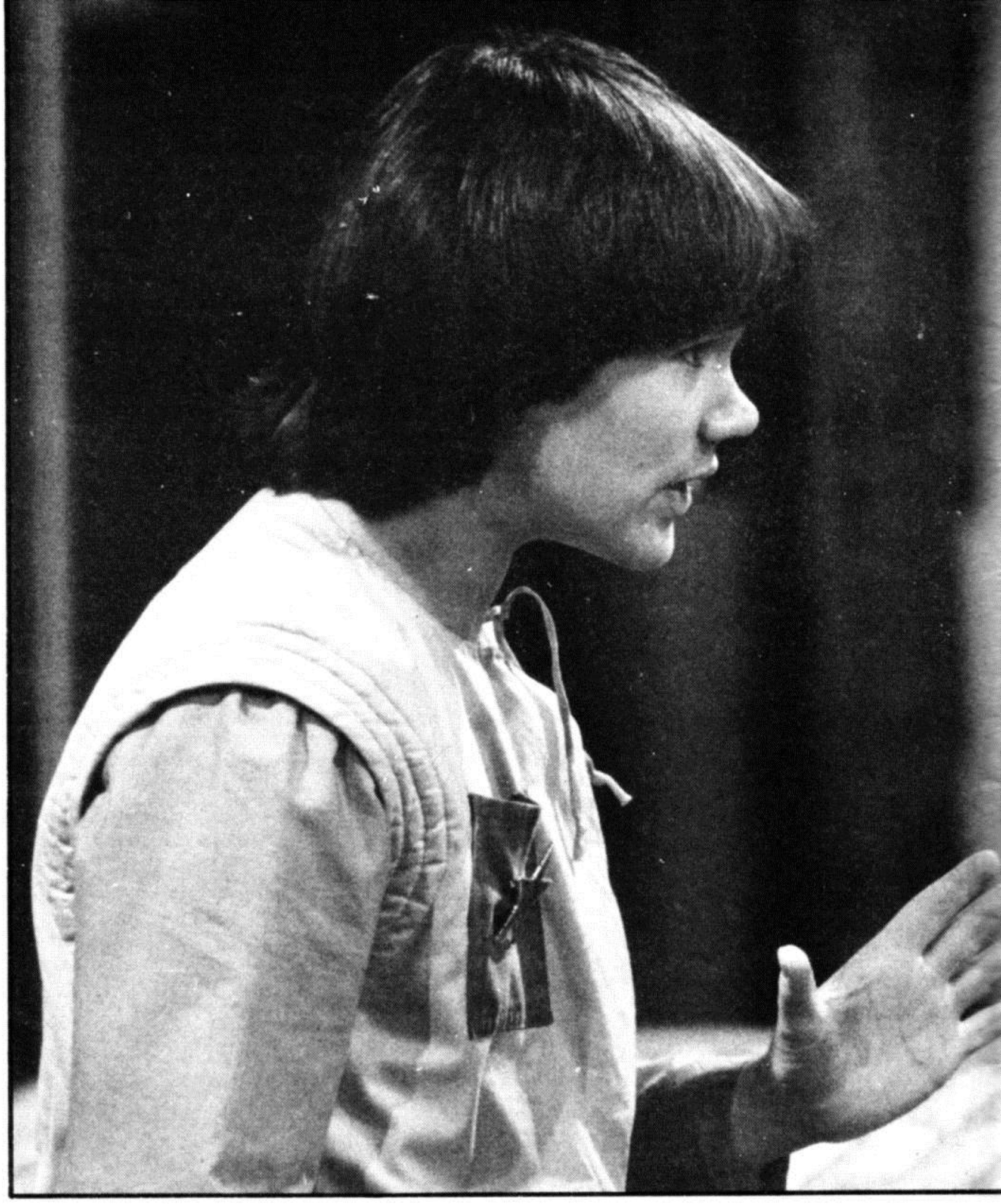
"I'm not quite sure what kind of age they thought he was, but I used to think he was about seventeen, maybe with the odd girlfriend or two. I think some of the writers used to see him as almost prepubescent, which became reflected in my performances. If the only line you have to deliver is 'Please explain, Doctor', there's not a lot you can do about it. My perform-

►

Top: *A tense moment for Adric, The Doctor and Briggs in* Earthshock. Above: *It's follow-the-Doctor time in* The Visitation.

ance varied from script to script, particularly after I drew the conclusion that there wasn't going to be any continuity with Adric. Then what I did was that each time I read a script I re-developed it – as far as I'm concerned in each four episodes he was a new individual. Every time I established a kind of gut feeling about him, about what he should do and think, it was contradicted in the next script. The thing is that in real life one does all sorts of things that are bizarre and one would say out of character, so I wasn't asking for any kind of strict watertight way of thinking because real people contradict themselves all the time. So what I'm saying is ambivalent – I'm saying yes, I'd have liked more continuity, but no, real people aren't continuous characters in that sense."

"The trouble with Adric was that from the beginning he was so damned complicated . . . we established so many things in that first episode that showed he was a very screwed-up individual."



Waterhouse went on to put his character into the context of the other companions with whom he travelled: "Nyssa and Adric were naturals together. The minute I first read the script, I thought 'Right they're potential lovers'. Their personalities go together – she's very sane, he's slightly nervous and they're both scientific minds. It would have been nice to have left together and I think in fact that's the only way Adric could have left other than being blown to bits. Janet Fielding's was the natural character. Apart from being easily the most experienced actress of the three, her character was the one with instant charm and appeal. Yes, Adric could charm too but more often than not he was made to look foolish. The script that I feel most strongly about, and the one I liked least was *Four to Doomsday* for those reasons.

"The message for that story was no great brain-ache – dictatorship is bad. It was a fine story, insensitively scripted. It could have been a great deal more interesting if, while making the boy wrong, they didn't make him foolish. You don't have to be stupid or foolish to be idealistic and hopeful, even if naively so. Not only did it undermine my character, it also undermined the message of the piece. It was a step backwards in every way."

On a happier note, there were several elements of the first Peter Davison season which Waterhouse particularly appreciated. "*Kinda* was quite interesting and I think it was my best performance too. It gave me a lot to do, and it was quite heavy. I'm not sure it entirely worked but it helped to redress the balance a bit. I also loved working with Anthony Ainley's Master. Ainley is one of the few genuinely good guys I've met, as well as being a very good actor. I think Adric identified in some ways with the Master – I'm surprised he didn't join him.

"What I always wanted was for *Doctor Who* to be a bit more outrageous. I think it tends to play everything a little too safe. John Nathan-Turner's greatest contribution to the series is that it is constantly fascinating in one way or another. It's not all good. It can't be. But it's not bland. Most television is so bland, a sort of brainless mass of jelly that doesn't even have the courtesy to be really bad. I'm interested in ethics – there's that famous *Doctor Who* episode with the Doctor deciding whether or not to cause genocide among the Daleks. I like that kind of real set-up."

Adric had the same costume throughout his stay. Did Waterhouse like the uniform look? "The costume was designed for the first story and it was fine for that, but after that, no. I'd have liked to have worn something else." After talking about its practical nature for filming, Waterhouse continued: "I remember filming *Logopolis* at the Barnet by-pass in the pouring rain. It was my birthday and they gave me a cake, which was bizarre. I remember playing charades under the shelter of J.N.T.'s umbrella.

"I do actually think *Doctor Who* should be done on film. Tape gives everything a tinny, plasticky, theatrical look. I remember squirming through a few *Blake's Seven* and their space-ship sounded so wooden – Logopolis, the planet was wooden too."

I asked Waterhouse about the fan side of the programme, whether he enjoyed the recognition the role received and whether he was ever hurt by some of the harsh criticisms he came in for: "I liked the recognition at first, but it got to be a real pain. Everybody likes that kind of

Tegan and Adric have words in Four To Doomsday.

meaningless fame at first, but it's not worth it. *Doctor Who* is not a fan show – its appeal is far wider than that. The criticisms hurt me incredibly but you had to block them out because they were said by people with no real understanding – people who said 'I like Nyssa because she wears tight trousers but Matthew is fat and gave a mediocre performance.' That's their standard. It's not based on acting – I can hardly object if my acting isn't liked because that's a matter of opinion. But people used to say to me, 'Oh, I love Zoe, she was the best', and then I saw this old black and white repeat with this woman playing it like a pantomime. It was embarrassing, and that's what they think is good. After you've signed hundreds of photos you get very bored with it. When I joined I got a record amount of mail. I still get six or seven letters a day and most of it is very flattering.

"You think how we have access to universal thinking and all the great works in our libraries and bookshops and you think of all those fans who say 'I like science fiction' but haven't read a book in years. Then there is this fear of the term children's programme. Everyone used to think the Daleks were great, loads of adults who grew up with it still watch it. It's a very important part of children's culture, so how could anybody say it's a snobby put-down to state that loads of kids love it? Great children's works – Beatrix Potter, Lewis Carroll – all live on for adults."

As far as the press are concerned, Waterhouse is equally outspoken. "I don't like the press. Popular press coverage is rubbish. I remember this reporter from the *Daily Mail* 'phoning me up after I'd left *Doctor Who* and saying were you sad to leave? I told him, no, I'd done two years. Then he asked me if there'd been a row with the producer and I said 'No, we're still friends'. He kept on asking me if I was sad. Finally, he asked me if as an actor playing Adric, I'd felt sad during that last scene. And I said 'Yes, of course, as an actor'. So next day there it was: 'Matthew so sad to be leaving *Doctor Who!'* He had missed the point – as a character Adric was *sad,* but the fact is he liked the Doctor and the Doctor liked him. They identified with each other. The Doctor might be an intergalactic hero now but as a child he was probably like Adric. They had a great deal in common, both rebels from their own planets. The difference was one of maturity."

I asked Waterhouse if there had been a director with whom he particularly enjoyed working. "If I was a producer, the person I would employ over and over again is Peter Grimwade. Peter tells stories better than any of the others, and his episodes have a stylistic flair. As an actor I don't think he understood actors as well as the others, but I don't want to sound as if I'm knocking anyone, because I like him very much and he did a lot of good work. Peter Moffat was the easiest, a nice guy who was great to work with. My favourite people are writers though. And special effects people. In *Earthshock* they were going to explode this bit of wall, and they said to Peter Davison and me 'Stand there, it'll be perfectly safe'. They wanted me to fall into shot so I said 'Fine. If I can't you'll just shift the camera, won't you?' and they said 'No we'll be out of the way.' And Peter Davison and I were left to take our chances in a virtually deserted studio."

"I liked the recognition at first, but it got to be a real pain. Everybody likes that kind of meaningless fame at first, but it got to be a real pain. *Doctor Who* is not a fan show – its appeal is far wider than that."

Did Waterhouse watch himself in the series? "Sometimes. But you see, I knew what was going to happen. Generally I sat there wincing! The whole audience thing is amazing. I don't think it's possible to realize exactly what seven and a half million is. One philosopher, I'm not sure who it was, observed that human beings cannot conceive beyond the number one-hundred. Worldwide *Doctor Who* reached one-hundred *million* people which is somehow really scarey. I find it very exciting. I watch these old films and think they're all dead, even that extra propping up the pillar by the left, but they're all immortalised on celluloid. Whatever happens to me now I'll be around in two-hundred years time, forever preserved on tape at the age of eighteen."

After some forty-two episodes Waterhouse left the show in the spectacular adventure *Earthshock.* I asked him why he had left. "It was a kind of joint decision. As far as I was concerned everything sort of died on me, I'd done all I could. My last day was pretty sad acually, I went home about one in the morning – they got me a taxi and filled it with champagne and the works. I was fairly keyed up, and a bit drunk, and on the way home I burst into tears. I think you can understand why. I'm probably less cynical than if I was twenty-five, because *Doctor Who* is only a start for me. I still watch it and still enjoy it – it's a show produced by a lot of hard-working professional people and the flaws it has were in-built twenty-two years ago."◆

NEW PHOTO OFFER SIX

1. The Three Doctors (Radio Times cover 72/3)
2. Fifth Doctor (Cover of Visitation Target book) (Visitation)
3. TARDIS console (Two Doctors)
4. Second Doctor (Five Doctors)
5. Fifth Doctor peering out of TARDIS (Visitation)
6. Fourth Doctor (Close-up) (Stones of Blood)
7. The Melkur (Full length) (Keeper of Taken)
8. Fourth Doctor (Mid-length portrait) (Stones of Blood)
9. Sarah-Jane Smith (Mid-length portrait) (Five Doctors)
10. Peri (Portrait) (Two Doctors)
11. Cyberman (Close-up) (Earthshock) *
12. Cyberman on chessboard (Five Doctors) *
13. Davros with two Daleks (Resurrection of the Daleks) *
14. K9 on grass (Stones of Blood) *
15. First Doctor (Richard Hurndall) (Five Doctors) *
16. Silurian (Portrait) (Warriors of the Deep) *
17. Third Doctor (Portrait) (Five Doctors) *
18. First Doctor and Richard the Lionheart (The Crusades)
19. First Doctor & Cameca (The Aztecs)
20. Doctor, Celestial Toymaker and Joe & Clara (Celestial Toymaker)
21. Steven & Dodo, confronting the Celestial Toymaker (Celestial Toymaker)
22. Steven and Joe & Clara, the clowns (Celestial Toymaker)
23. King & Queen of Hearts (Celestial Toymaker)
24. Second Doctor studying 500-year diary on TARDIS console (Power of the Daleks)
25. Cyberman (Full-length publicity shot) (Moonbase)
26. Emperor Dalek & three Daleks (Evil of the Daleks)
27. Emperor Dalek (close-up) (Evil of the Daleks)
28. Cyberman bursting out of tomb (close-up) (Tomb of the Cybermen)
29. Three Cybermen emerging from tombs (Tomb of the Cybermen)
30. Cybermat (close-up) (Tomb of the Cybermen)
31. Second Doctor by oscilloscope (Radio Times) (Ice Warriors)
32. Ice Warrior standing by entrance to Base (Ice Warriors)
33. The Three Clockwork Soldiers (The Mind Robber)
34. Axon Monster (Claws of Axos)
35. Primitive holding spear (Colony in Space)
36. Third Doctor surrounded by Daleks and Ogrons (Day of the Daleks)
37. Second & Third Doctors emerging from mist (Three Three Doctors)
38. The Whomobile (Planet of the Spiders)
39. Fourth Doctor (publicity shot) (Masque of Mandragora)
40. Shuttlecraft coming in to land at Titan Base (Invisible Enemy)
41. Fifth Doctor sitting in front of TARDIS (publicity shot) (Castrovalva)
42. Fifth Doctor standing at Mawdryn's console (Mawdryn Undead)
43. Second Doctor standing with his fingers in his ears (The Five Doctors)
44. Kameleon sitting playing lute (King's Demons)
45. Cyberman frozen in tomb (Attack of the Cybermen)
46. Cryon bending over Peri (Attack of the Cybermen)
47. Peri being attacked by Cybermen inside TARDIS (Attack of the Cybermen)
48. Peri (Half 'Eagle') strapped to table (Vengeance on Varos)
49. TARDIS in snow-covered field by lake (Revelation of the Daleks)
50. Davros in tank & white/gold Dalek in laboratory (Revelation of the Daleks)

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GALLIFREY Guardian ★ ★ ★

HOLMES HIRED

Veteran *Doctor Who* scripter Robert Holmes has confirmed that he will be writing for the next season of the programme. He is slated to write six episodes, which is almost the same length as his last story *The Two Doctors*. Holmes had originally been intended to write a six parter set in Singapore, featuring a return for both the Autons and the Rani but when plans for that series were changed, this idea was abandoned. Shame – since Holmes had added the interesting proviso that the Autons now had an affinity for rubber as well as plastic.

THE MARK OF O'MARA

One of the most successful of recent villains has been the Rani, as portrayed by the elegant actress Kate O'Mara. Having made a big impression in *Doctor Who*, it is no surprise that Kate is now off to Hollywood where she will be joining the cast of top soap opera *Dynasty*, playing Joan Collins' sister. Her character has the unbelievable name of Caress! Until then, Kate has been on stage, first in *Light Up The Sky* at the Old Vic and then in *An Evening With The Macbeths*, a play she co-wrote with Ian McCulloch (of *Warriors of the Deep*) who also appeared.

FANS IN FOCUS

If you're interested in learning more about the fan side of the series, as well as about the programme itself, why not take a look at a new magazine from the pen of fellow *Doctor Who Magazine* writer Patrick Mulkern. Costing £1 plus S.A.E. it is called *Experimental Grid* and can be obtained by writing to this address: Glendale, 8 Springfield Road, Chesham, BUCKS. HP5 1PW.

DOCUMENTARY CANCELLED

Earlier this year, *The Doctor Who Magazine* reported the news of a documentary about *Doctor Who* made by a college-based filmmaking group. At that stage negotiations were underway with the BBC regarding the scope of the project, entitled *Doctor Who – Splendid chap all of them.*

Regrettably, the project has been rejected by the BBC's *Open Space* programme, and it appears that the proposal will remain mooted without BBC approval.

DID YOU KNOW?

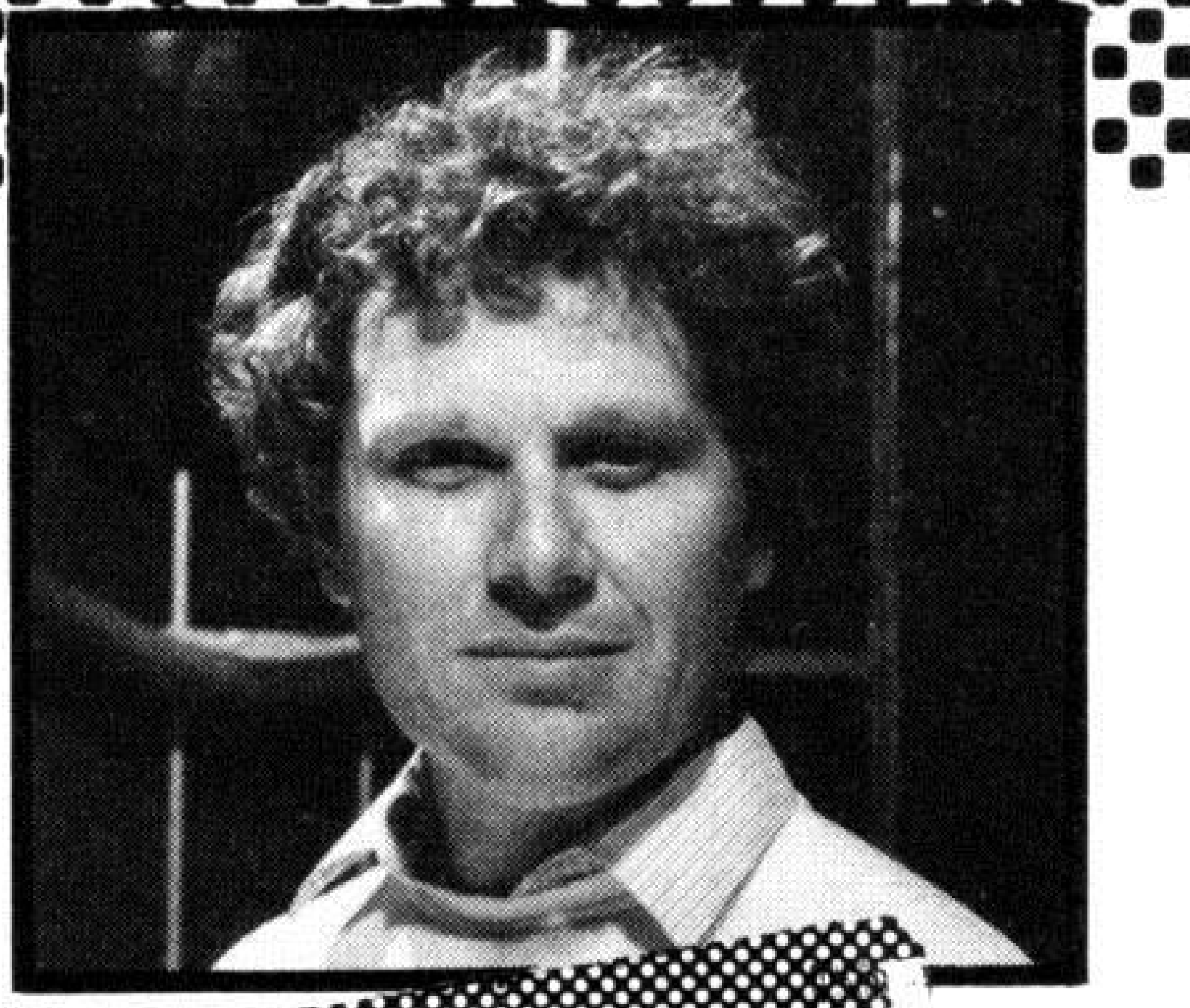
Finally this month, another of our lesser known facts about *Doctor Who*. The 1978 adventure *The Ribos Operation* was a stunning visual tour de force, with the sets and costumes strongly reminiscent of old regime Russia during the last century. Hardly surprising – since all the sets and costumes were in fact borrowed from the BBC's own *Anna Karenina*. ◆

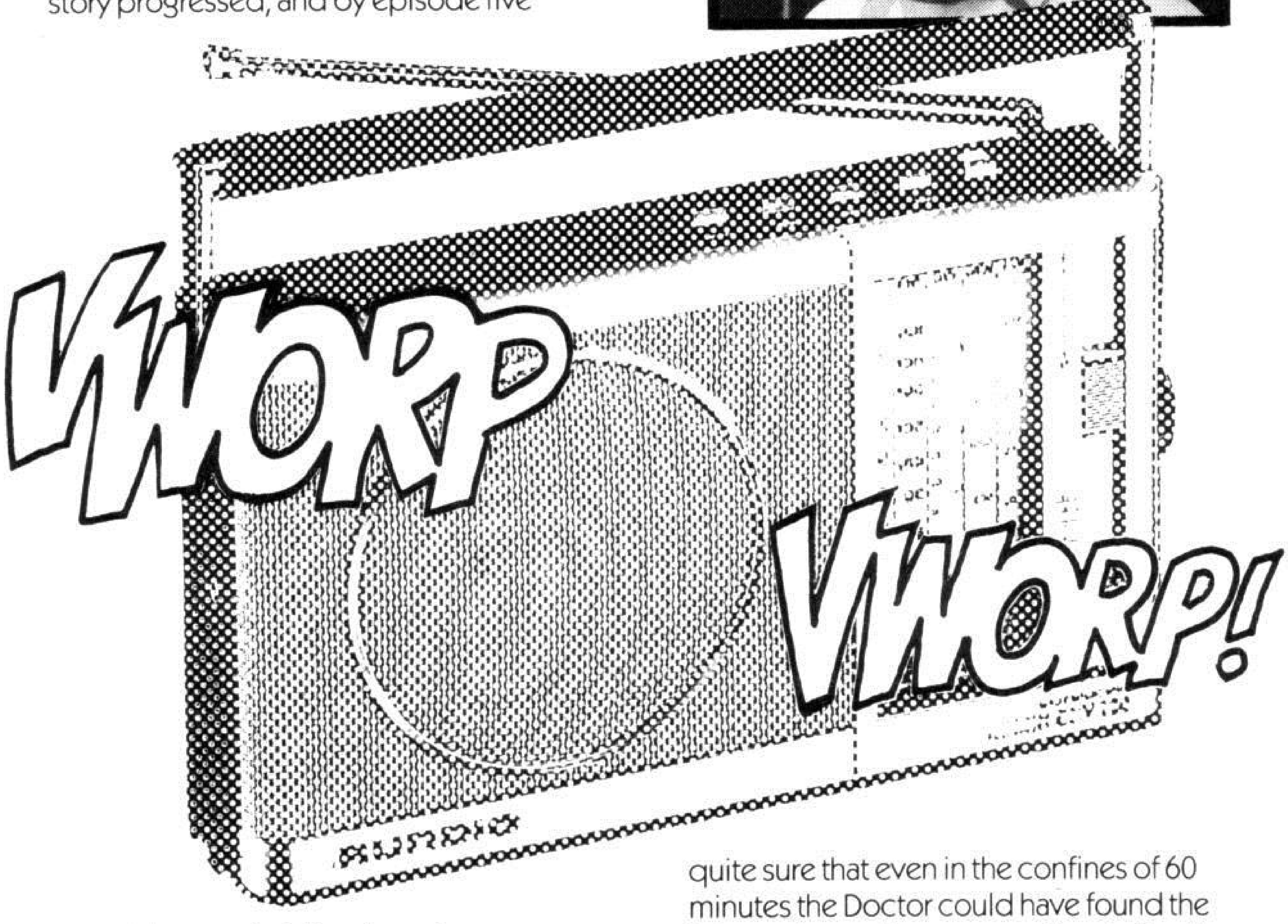
Radio Who!

The question remains in your ears after the music fades – was it worth the wait? Firstly **Doctor Who** fans are informed by Auntie Beeb that they must wait eighteen months for a new series of the show. Then in an effort to appease the initial "hysterical" reaction, it is decided to insert a 60-minute story into **Pirate Radio 4**, a young magazine programme, to make the latter more appealing than it would otherwise be.

Well, firstly, to hear **Slipback** you had to sit through nearly three hours of Steve Blacknell chattering on, livened up by Sue Townsend's **Adrian Mole** and Miriam Margoyles playing a lady biker occasionally. As a general programme, **Pirate Radio 4** was quite abysmal apart from the three 'drama' inserts, and is unlikely to resurface next year. If, by a miracle, it does (hopefully minus Blacknell) we may see, or rather hear, another story like **Slipback**, which turned out to be pretty good.

Firstly, the script. Well, we all know the abilities of Eric Saward, who was a radio writer long before he became wrapped up with TARDISes and Daleks, so he has the right background. It seems a shame then that the first two episodes were beset by faults that amateur radio would cringe at. You know the stuff – "Look Doctor, over there, next to the TARDIS, behind that metal door that's ten foot high is an eight foot monster with black fur and red eyes and it's coming towards us!"





Thankfully this sort of thing vanished as the story progressed, and by episode five everything was in full swing – the monster was a man eater, the two policemen were after the wrong man, someone was a thief, the ship's computer was a schizoid megalomaniac and the Captain a grumpy alien hypochondriac – brilliant characterisation – a bit of a shame really that in true Saward style all but one of the cast came to a sticky end! However, just as everything was looking great, it was blown: enter the Time Lord to explain the plot (I'm quite sure that even in the confines of 60 minutes the Doctor could have found the information out by some method other than being told by an inter-galactic smart alec). Not only did the Time Lord have a peculiar speech defect but he also seemed incapable of pronouncing the name of the ship the same way twice! And the second slip-up? That's right, the **Terminus** rip-off. Even if the radio show isn't meant to have direct continuity with the TV version, Steve Gallagher's story is relatively recent enough to warrant some alternative ending. (Unless, of course, the exploding **Slipback** ship detonated the **Terminus** ship's jettisoned fuel, and that started the big bang – the **Terminus** ship having passed nearby the **Slipback** ship so that both were sucked back through time together.)

But that's it for complaints – the rest of the 60 minutes were well written, superbly acted and nicely produced excitement. Colin Baker and Nicola Bryant were in as fine form as ever, particularly aided by Jane Carr doing her Sandra Dickinson impersonation, and the late, great Valentine Dyall in his last blustering role. Jon Glover was good as the scheming Shelingbourne Grant, and the two law enforcers were cleverly portrayed by Ron Pember and Nick Revell, although I'm at a loss to wonder why Seedle stayed behind to die. Also, as Grant was still in the TARDIS at the story's conclusion, will we have a reference to him at the start of the next season? Or will the TV production office dismiss **Slipback** as 'untrue' **Doctor Who**?

Whatever the outcome, **Slipback** proved that a programme like **Doctor Who** works very well on radio, especially when it has the full resources of the Radiophonic Workshop behind it, plus great acting and a good producer. I, for one, hope that if **Pirate Radio Four**, or something similar, is done next summer, Eric Saward, Paul Spencer, Colin Baker and Nicola Bryant will again team up and give us something as good, if not better, than this year's summer special, **Slipback.**

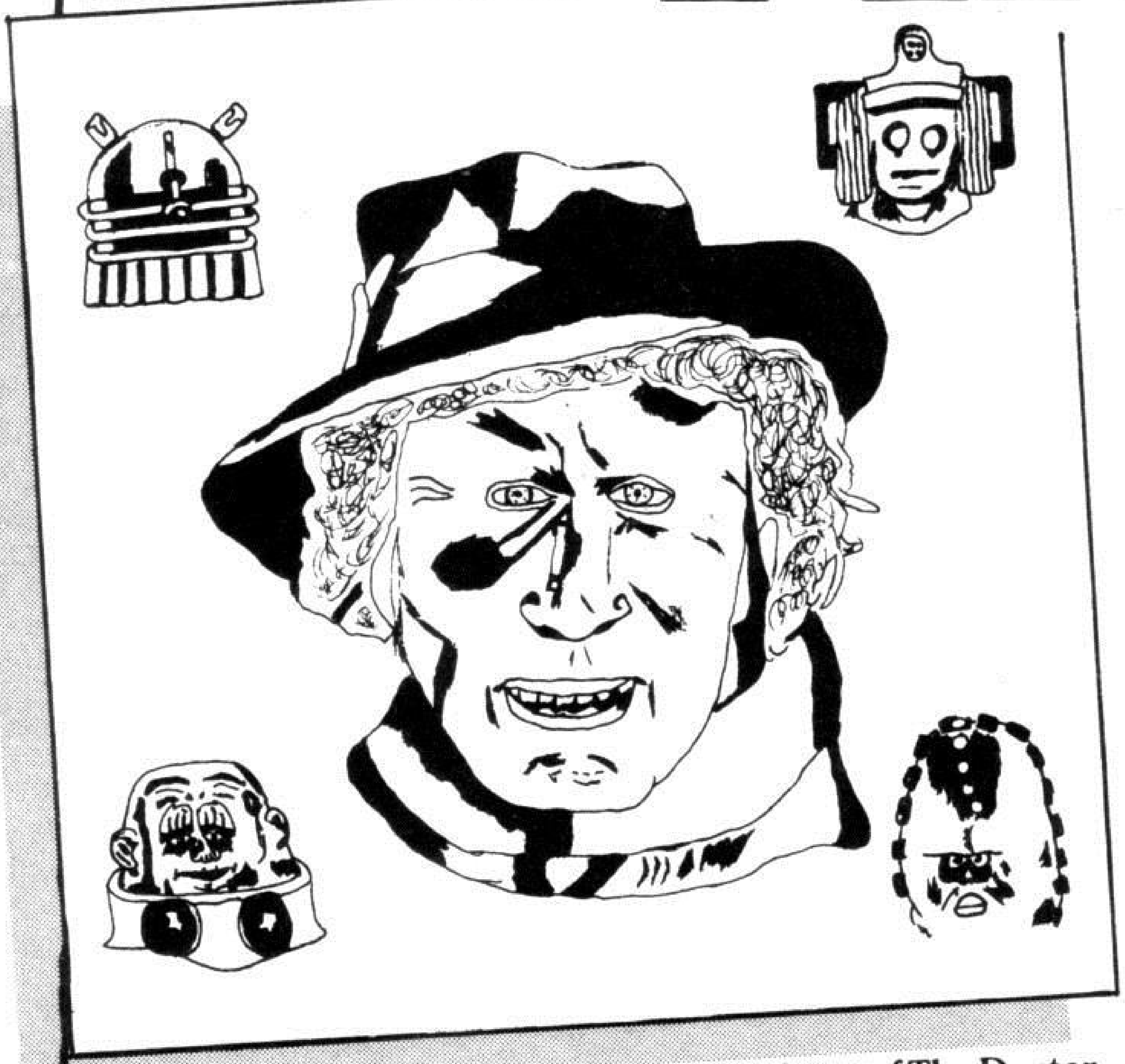
Eric Saward is currently novelising the story for Target Books, to be released next spring. ◆

Gary Russell

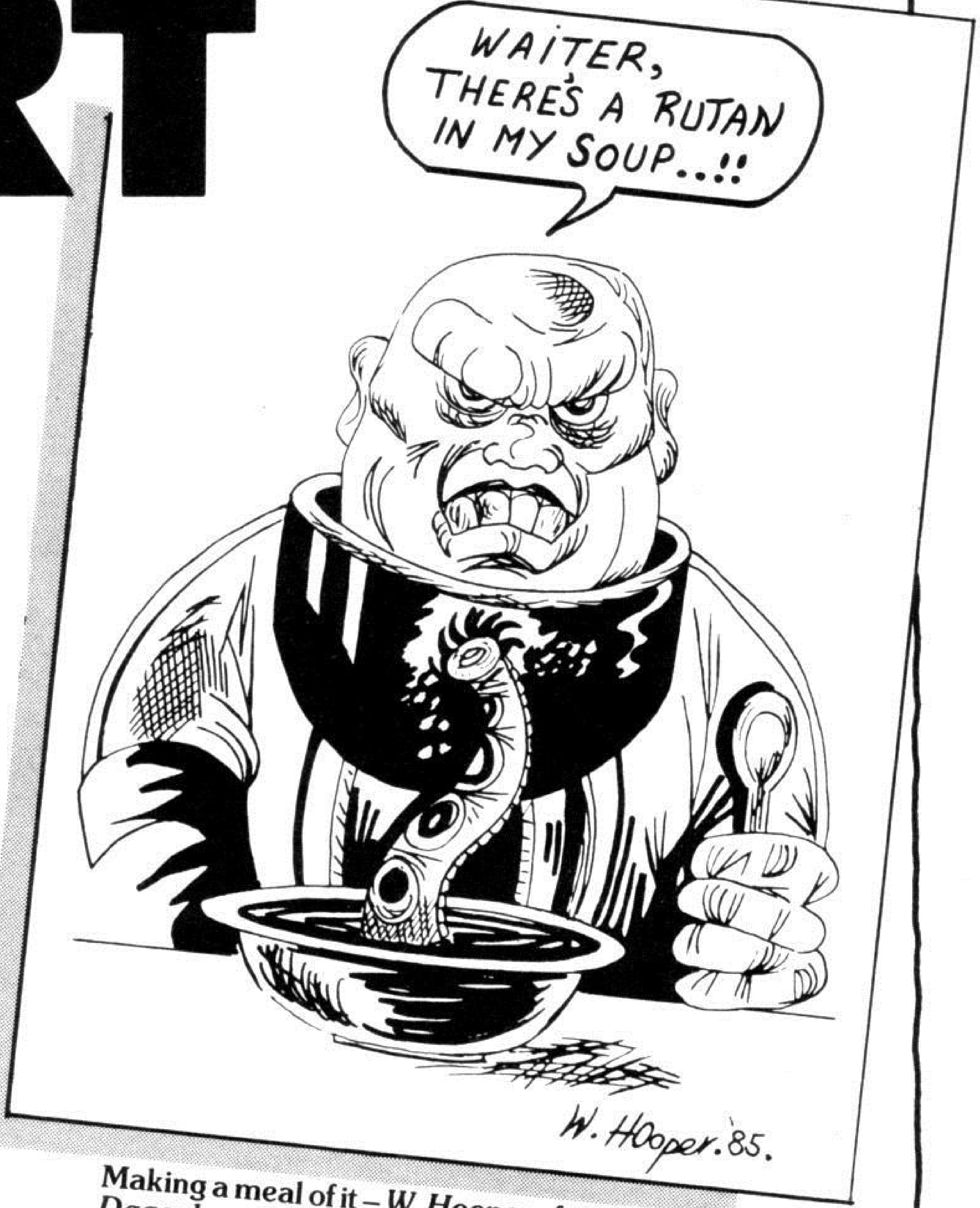
CAST

The Doctor (**Colin Baker**), Peri (**Nicola Bryant**), Bates (**Nick Revell**), Monster (**Alan Thompson**), Grant (**Jon Glover**), Computer (**Jane Carr**), Captain Slarn (**Valentine Dyall**), Steward (**Alan Thompson**), Seedle (**Ron Pember**), Snatch (**Nick Revell**), Droid (**Alan Thompson**). Written by Eric Saward, music by Jon Gibbs, special sounds by Dick Mills, produced by Paul Spencer, Pirate Radio Four editor Jonathan James Moore.

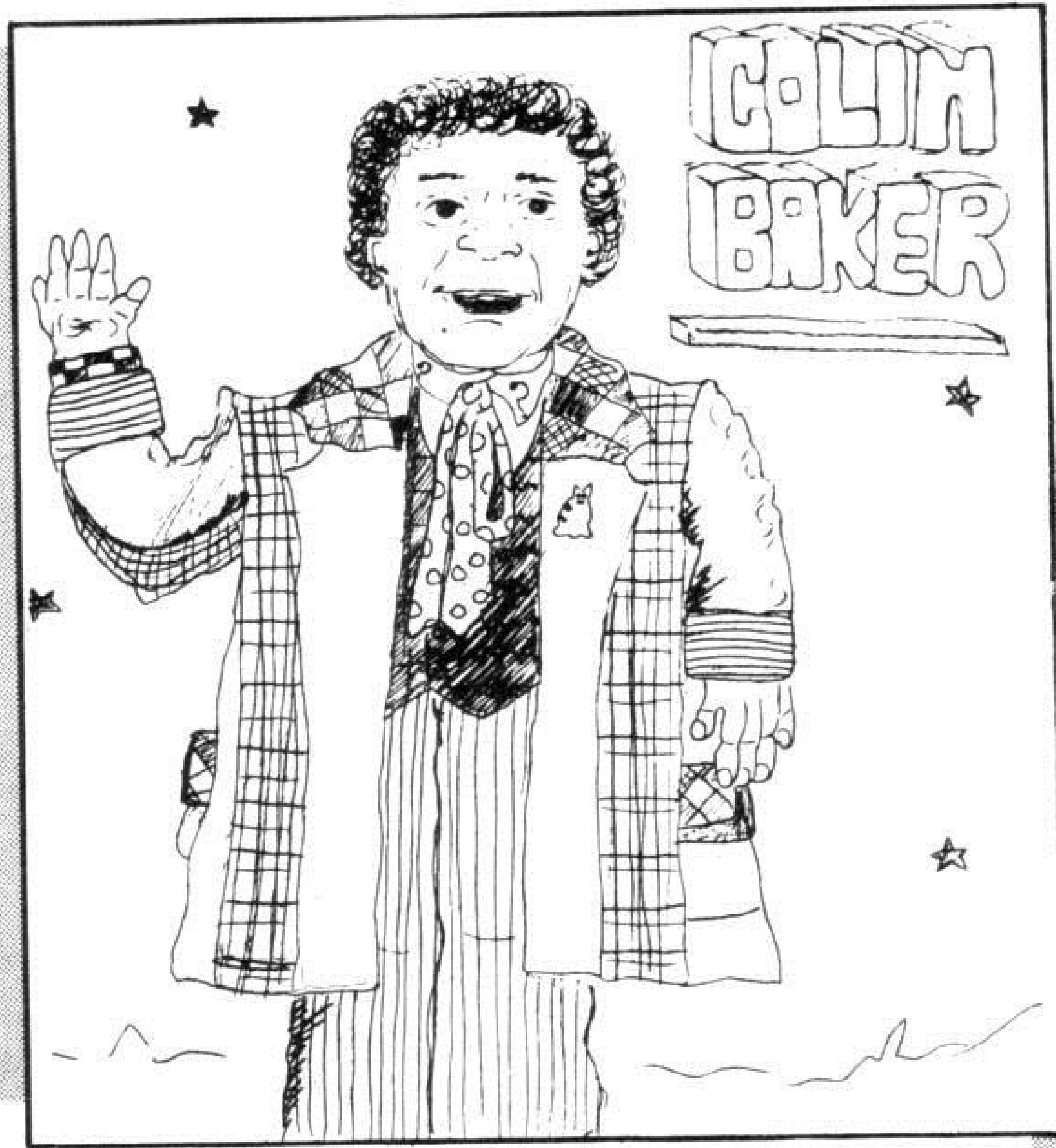
WHO's ART



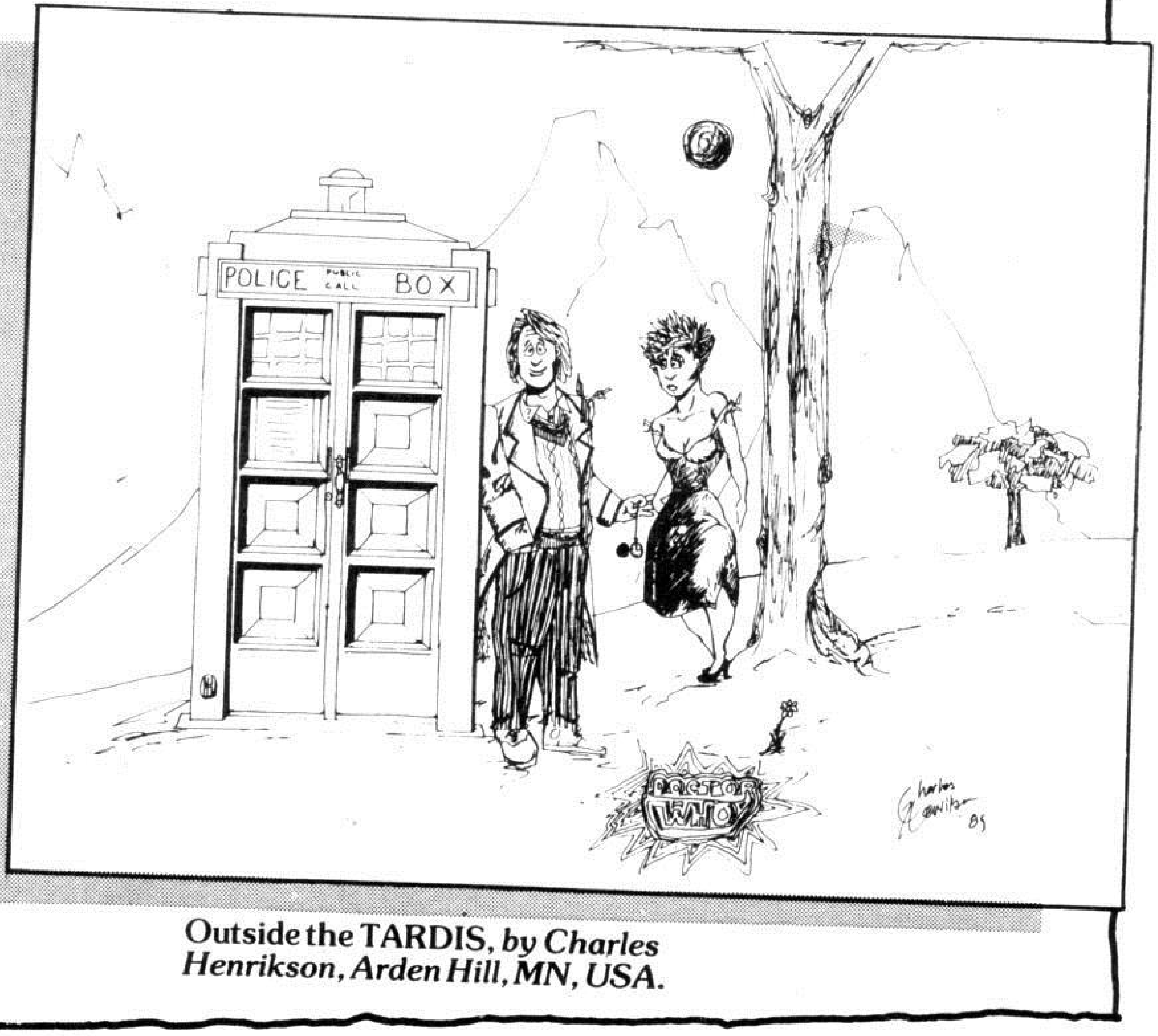
Two portraits of two faces of The Doctor, *by brothers Adrian and Christopher Hibbert, of Fishponds, Bristol.*


WAITER, THERE'S A RUTAN IN MY SOUP..!!
W. HOoper.'85.

Making a meal of it – *W. Hooper of Dagenham, Essex.*


COLIN BAKER

Send any pictures you'd like to see on this page to: Who's Art, Doctor Who Magazine, 23 Redan Place, London W2 4SA. Please print your name and address on the back. We'll print as many as possible.


POLICE PUBLIC CALL BOX
WHO

Outside the TARDIS, *by Charles Henrikson, Arden Hill, MN, USA.*

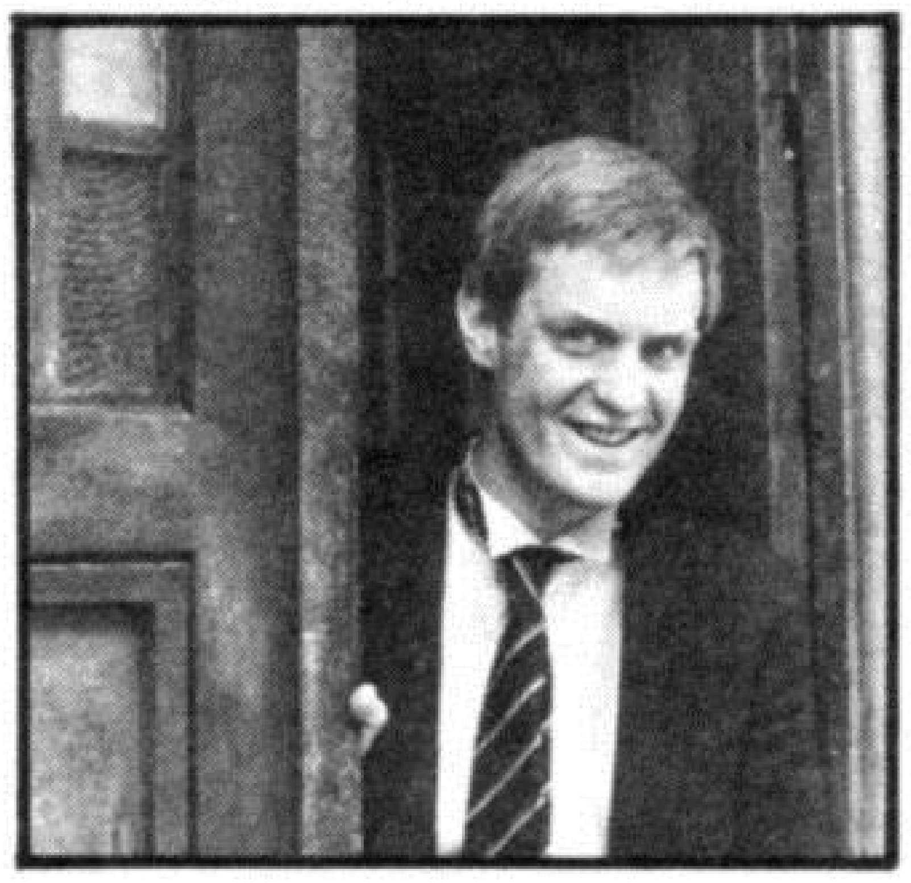
MATRIX Data Bank

Above: Three companions seek refuge in the original TARDIS. Below: Turlough emerges from a later model.

TARDIS DEVELOPMENTS

Time to answer a perennial question now. Essentially a) how many TARDIS interiors have there been and b) how many TARDIS exteriors have there been. For the answer I asked John Ainsworth, something of an expert on design of *Doctor Who* and he suggested the following answers. Firstly, exteriors. The very first police-box, used in the untransmitted pilot was a real police-box (originally used in *Dixon of Dock Green*). For *An Unearthly Child* right through to episode six of *The Seeds Of Doom* (1976) the same prop was used until it literally collapsed on Elisabeth Sladen's head. Thus a simpler, lightweight model, with a flatter roof was constructed and used from *Masque of Mandragora*, until *The Horns of Nimon* (1980) – only the blue light on top changed occasionally. When John Nathan-Turner took over in the autumn of 1980, he wanted a new police-box more like the real thing, with a stacked roof, and that first appeared in *The Leisure Hive* and is still in use today. The *Horns of Nimon* version of the TARDIS made a brief appearance in *Logopolis* (1981) on the supposed Barnet-By-Pass.

As for interior changes, these were always subtle during the Hartnell and Troughton eras (we're concentrating on console rooms only by the way). They tended to add odd photographic blow-up walls when needed but fundamentally the console room from *An Unearthly Child* to episode nine of *The War Games* was the same one, but it got smaller as time went by. In episode ten of *The War Games* it was enlarged firstly to look more like the Hartnell version and secondly to accommodate the invading Aliens led by the War Lord. The inside of the TARDIS didn't then reappear until *The Claws of Axos*, complete with new console. (The first green console one was used in both *Ambassadors of Death* and *Inferno*, but outside the TARDIS shell.) The new console was also used in *Colony In Space* and *Curse of Peladon*. *The Time Monster* saw a new TARDIS set which also doubled for the Master's TARDIS. *The Three Doctors'* TARDIS changed again and this one was used in *Frontier In Space*, *Planet of the Daleks* and *Death To The Daleks*. The TARDIS wasn't then seen again until *Planet of Evil* when it was rebuilt minus any sort of scanner (the only time this occurs except in *Pyramids of Mars* where the set was re-used). It is not until *Masque of Mandragora* that we return to the TARDIS interior, and there we meet the wooden panelled console and room, pretty, but not very successful in the studio, as every time somebody walked across it, the footsteps echoed. It was last seen in *Robots of Death*, and in *The Invisible Enemy* Leela is introduced to the more familiar (if small) white console room which was used until *Meglos*. Then John Nathan-Turner wanted to explore the TARDIS a lot more and so requested a bigger console room set. This increased bit by bit until by *Logopolis* it was as large as the Hartnell original. This remained until *The King's Demons*, and then in *The Five Doctors* both console and room were drastically updated and remained that way up to their last appearance in *Time Lash*. As for next season, who knows?



PERTWEE'S PREMONITION

It's back to *The Five Doctors* now for Richard Clark of Cambridge, who cannot understand how the Pertwee Doctor knew he was going to turn into Tom Baker "all teeth and curls". Close examination of the part reveals that Sarah Jane mimes lots of teeth and curly hair and therefore the doctor deduces what she is getting at. Alternatively, the Doctor has just finished a thirtieth anniversary story with twelve Doctors in which Tom Baker agreed to take part and so they met then. Take your pick. ◆

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The Keeper of Traken

EPISODE ONE

The Doctor and Adric have managed to escape from E-space, leaving Romana behind them. For Adric N-space is a completely new experience, and the Doctor is telling his young companion about the nearby planet Traken. Traken is a Union of people, famed for their understanding and tranquillity, but the Doctor is not pleased to discover that the TARDIS co-ordinates are set to visit the place. His first thought that Adric is responsible is soon displaced by the appearance of a wizened old man, slumped in an ornate throne-like chair. This is the Keeper – the binding thread who maintains the security of Traken's everyday life. Now, with his last days of life advancing inexorably onward, he has come here to show the Doctor something of the danger he fears the planet will soon face.

Using the TARDIS scanner he first shows them the Fosters – the guards whose most aggressive task is to tend the gardens. In these gardens towers the malignant, twisted form of the Melkur, literally a 'fly caught by honey', an evil alien which landed in the Grove and whose nature is paralysed by the good around it. With time it will calcify and decay, but over the years it is looked after by a gentle Trakenite girl called Kassia. As she grows older she becomes increasingly obsessed by the statue and when she comes to marry Tremas, one of the planet's leading Consuls, she can hardly bear to hand over her duties to her step-daughter Nyssa. The Keeper departs, warning that as his time of dissolution draws ever closer, he senses evil developing among Kassia, Tremas and Nyssa.

On the planet, Tremas is slightly dismayed to learn he has been nominated to succeed the Keeper – which will effectively take him away from his family. In the nearby Grove, his new wife is talking to the Melkur, tearful at having to leave him. Then she hears a voice, promising to help her keep her husband. Back in the TARDIS the Doctor prepares to materialise in the Grove. Just before it does so, an old Foster, innocently walking in the warm night air is transfixed by the Melkur, whose eyes burn bright red. The Foster dies. The death causes uncertainty and fear among the Consuls, and a meeting of them is called by Kassia. Tremas has detected a massive alien power source on the planet. The Consuls agree to the Fosters being armed. In the garden, the Doctor and Adric are quickly caught and are taken to the Consuls. The Doctor tells them that he has come because of the Keeper and that if they look in the Grove they will find his TARDIS.

However, the Melkur has caused the TARDIS to vanish by focusing on the ship with its fiery red eyes. The Fosters sent to confirm its presence find nothing. They report back to the Consuls and an alarmed Doctor, who watches as the Keeper is summoned. Unbeknown to them all, the Melkur has started to walk towards the Consul chamber. The Keeper appears, looking extremely ill, and the Doctor and Adric are pushed forward to be recognised by the old man. Only the Keeper sees Melkur glaring through the chamber's doors and when he screams 'Evil, infinite evil. The sanctum is invaded', all eyes turn to the two time travellers. As the Melkur disappears, along with the Keeper, the Fosters raise their guns towards the Doctor and Adric.

EPISODE TWO

Kassia demands that the strangers be executed. She collapses after warning

Left: ***The Keeper has a problem for the Doctor . . .*** **Below:** ***the impressive Keeper's throne.*** **Above:** ***Kassia has gradually come under the influence of the evil Melkur.***

them all that the evil, spawned by Melkur, is before their very eyes. The Doctor raises the alarming possibility that one of those present could have been implicated. He is informed of events, and his scientific approach soon finds favour with Tremas, who begins to talk to him.

Meanwhile, the Melkur has returned to the Grove, killing two more Fosters on its way. The Doctor and Adric are taken under Tremas' personal protection, despite Kassia's protestations. She rushes out as the Doctor is told that if they are proved guilty, Tremas' life will be forfeit alongside their own. Telling Melkur it is too soon, Kassia hides the bodies of the two Fosters, only just in time to avoid the Doctor, Adric and Tremas who are going to his house for some breakfast.

Later the same morning, Nyssa arrives at the Grove with some flowers for the Melkur. As soon as she has gone, Kassia emerges from the shadows and attends the Melkur who tells her that the Doctor will soon be destroyed by the law that is currently protecting him. Fearful for her husband, she is reassured by the statue which says that the present Keeper will be the last of his kind. In Tremas' house, meanwhile, Adric is introduced to Nyssa while the Doctor and his host go to look for the TARDIS. Nyssa explains that all the Keeper's power is channelled through what is known as the Source – Adric starts to try and calculate what caused the mysterious energy emissions. Kassia has called a secret meeting of the other Consuls, namely Katura, Luvic and Seron. She thinks that Tremas should enter into 'rapport' with the Keeper to discover if he is to be trusted. 'Rapport' either results in vindication or death for those found wanting. Seron, in whom Tremas confided, says that it is he, not Tremas, who will enter into 'rapport'. Kassia confuses them all by saying this is not part of the plan.

Tremas and the Doctor find their way into the Grove blocked by the head Foster, Neman. He advises that they leave, because superstitious rumours about the Melkur have attracted crowds and their arrival would only act as fuel for these rumours. Tremas leads the Doctor in through a secret passageway. Adric has finished his calculations and with Nyssa leaves to find the Doctor and tell him what he has discovered. In the Grove, Kassia has been given a collar to wear by Melkur. This acts as his eyes and ears, controls Kassia and cannot be removed. Finding the same obstacle to entry, Nyssa leaves Adric waiting outside the Grove while she goes to fetch something. Tremas has shown the Doctor into the Inner Sanctum where the controlling device, the Source Manipulator, is housed. They are passed by Kassia, who seems to be in some kind of trance.

Out in the Grove, and watched by whatever is inside Melkur, the Doctor discovers that the TARDIS is still present, only displaced in time slightly, so that it is invisible and intangible. Nyssa bribes Neman to remove the crowd, and taking advantage of his temporary absence, picks the lock of the gate. Adric goes in, but Nyssa is stopped by the Consuls who send her back home escorted by Fosters. The gate is locked. Seron is prepared for the ceremony of 'rapport', while Adric, also watched by the Melkur's occupant, finds the Doctor and Tremas and is led out of the Grove via the secret passageway. The calculations he has made show the energy emissions to have come from some ▶

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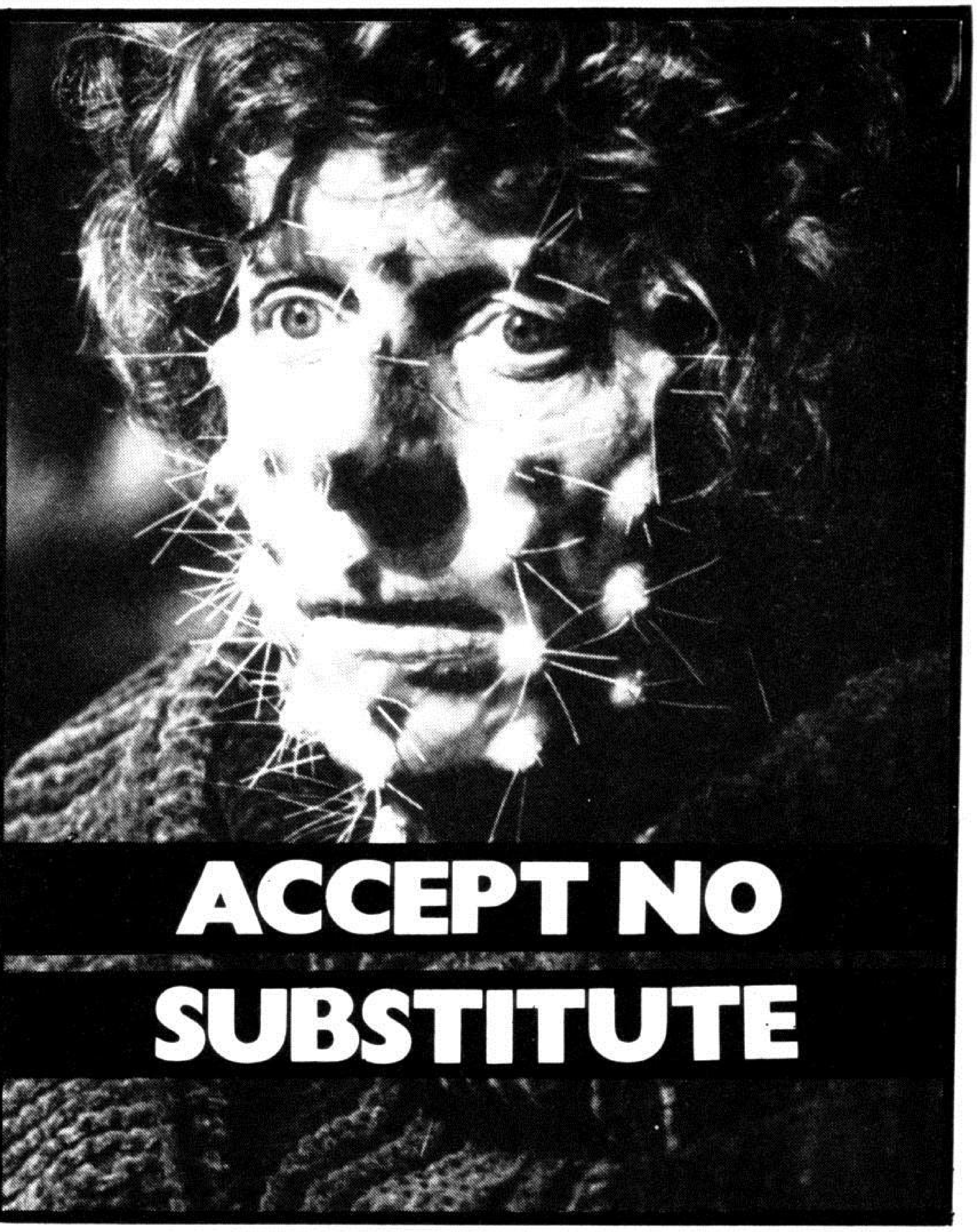

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▶ kind of TARDIS. Seron enters 'rapport', and is pronounced guiltless by the dwindling Keeper, who says they are both doomed. Alone with Kassia, Seron has no defence from her and under the Melkur's influence she kills him.

Tremas, the Doctor and Adric arrive to find her standing over the body – she says she has done this for Tremas. Katura, Luvic and two Fosters arrive and Kassia tells them that Seron was rejected and that Tremas, Adric and the Doctor are guilty. By a ruse, they escape to the Grove in the hope of finding the TARDIS, which they manage to do. However, Kassia arrives and stuns Tremas, while the Doctor and Adric find themselves enmeshed in a net. The Melkur tells her that everything is only now beginning.

EPISODE THREE

The Doctor and company are imprisoned under the supervision of Neman, who is terrified of Kassia. She tells Luvic and Katura that her husband has forfeited the right to become the Keeper and that it must now be one of them. The Doctor cannot reach the cell's lock to use his sonic screwdriver, so they seem to be stuck. In the Grove, Melkur tells Kassia that Tremas will only live as long as she serves him. He orders her to have the Doctor and Adric killed, and tells her that she will become the new Keeper! The Doctor, meanwhile, is adamant that Melkur must not gain access to the Source which, he tells the horrified Tremas, he could do through Kassia. Nyssa, fed up with waiting, has gone to the Grove with flowers where she finds Kassia in tears before Melkur, imploring him to release her. Kassia tells Nyssa to go home until all this is finished.

Kassia formalises the choice of herself as Keeper-nominate with Luvic and Katura. Nyssa gains access to her father's cell by stunning Neman with a laser. Nyssa releases them and leads them through the detention centre, hoping that they can go back to the Grove and find safety in the TARDIS. Then Tremas points out that he no longer has the ring which allows the secret passageway to open for him, while Adric says that the main gate is now guarded all the time. Suddenly an alarm goes off. Kassia has found Neman and furiously she has ordered a massive security search of the entire area. After running for what seems miles, the escaped party realise they must find somewhere to lie low. Luckily, they are near Tremas' own living quarters which, Adric says, will probably have been searched by now. The Doctor agrees, telling Tremas he has some business to conduct with him there, and leads the group off.

In the Grove, Kassia is cruelly tortured for her failure. This done, the Melkur gives her one last chance to find and destroy the Doctor and his companions. In Tremas' house, the Doctor reveals what he wants to do. Tremas possesses the original plans of the Source Manipulator, the secret of the Keeper's power. Using these plans it is possible that the Doctor will be able to prevent Kassia, and thus Melkur, from assuming control. Kassia tries to lure them out into the open by calling off all the Fosters. The Doctor, his plan advanced, announces it is time to try and reach the TARDIS again. They make their way to the Grove, surprised at the silence around them. In the Inner Sanctum, it is obvious that the Keeper's death is imminent. As the escapees reach the TARDIS they realise that they are covered on all sides by armed Fosters. Neman appears and announces that they will all now be executed. Just as this order is about to be carried out everybody and everything is blown over by a tremendous gush of wind. The Fosters flee, terrified in the knowledge that the Keeper is dying. The Doctor says that their last chance is to fight their way back and stop Kassia from claiming the Keeper's inheritance. Kassia, however, is already there and she installs herself with speed. The chaos dies down as the Doctor rushes through the corridors with his friends.

Luvic – promoted to Keeper-nominate with Kassia and Katura.

For the moment, nothing is happening and the flame of the source is still not burning. Melkur's controlling necklace glows around Kassia's neck and the flame springs abruptly into life. Just as they are about to leave the Grove, Melkur is heard behind them. The Doctor instructs everybody not to look into its eyes as the Melkur pleads for them to do just that. He gloatingly tells the little group that the Source is now his. As they lead off, the wizened cadaver inside declares that at last it is free. To the sound of a TARDIS dematerialising, the Melkur disappears from the Grove. In the Inner Sanctum, Katura completes the transition of power, but Kassia is consumed and replaced by a burning light. The Doctor desperately tells Adric to take Nyssa to the TARDIS, to wait for him, and if all else fails to implement their plan. As they leave, a figure forms on the chair of the Keeper. It is the twisted shape of the Melkur.

EPISODE FOUR

The new Keeper speaks in a deep, wheedling voice. It commands that the Doctor be executed as planned and that Neman be summoned. The Doctor has started to get a feeling of *déjà vu* about the Melkur. Adric and Nyssa make their way into the safe interior of the TARDIS. Tremas argues with Melkur, but in vain. Katura is inclined to accept him even though he is an outsider. The Melkur declares that he has great plans, not least for the Doctor who, he suggests, ought to recognise ▶

▶ him by now. Inside the TARDIS, Nyssa's questions about its dimensions are pushed aside by Adric's discovery that they are being blocked, preventing any rapid take-off. Meanwhile, Melkur has the Doctor confined and instructs Neman to place Luvic and Katura under a kind of house arrest, allegedly for their own safety. Confined in Tremas' house once more, the Doctor discovers that Melkur is being reasonable because his powers are in a temporarily vulnerable state. With Tremas' connivance the Doctor begins to plan a possible way of using this weakness against their enemy.

Alone in his Sanctum, Melkur gives Neman a consular ring and Kassia's controlling collar to wear. He instructs him to get the plans of the Source from Tremas' quarters. Tremas has been examining them with the Doctor, who thinks there is a way (given a consular ring) that the Keeper could be expelled, providing they could compute a code of numbers necessary for the process. Just then, Neman arrives and the Doctor hides the plans, during which time Tremas refuses to hand them over. Melkur appears and threatens to kill Tremas unless he obeys, and the Doctor makes a careful display of handing over the documents so that it seems that they come from the secret safe where they were originally kept. This done, Melkur destroys the paper and departs, weakened.

The Doctor and Tremas overcome their guard and leave the place, taking Neman's consular key. In the TARDIS, Adric explains the last resort to Nyssa. They can destroy the Melkur this way, but with him they'd destroy the Source as well. Neman comes to and prompts a pursuit of his escaped prisoners who lock themselves inside the Sanctum. Tremas and the Doctor set to work on their plan to eject the Melkur. Back in the TARDIS, Adric has finished his task. Just as the Doctor has finished working out the correct sequence of numbers to plug the key in, the Keeper appears and smashes them back with a force field. With only three numbers still to feed in, the Doctor shouts them at Tremas to remember. Now, the Melkur forces the Doctor to move closer to him.

Nyssa and Adric leave the TARDIS to connect their fail safe plan to the Source Manipulator. Fearing they may already be too late, they begin work. In the Sanctum, Melkur takes great pleasure in forcing Tremas to execute the unfortunate Neman for his failure. Adric finishes the last adjustment and then he and Nyssa go to the Sanctum, where Melkur is explaining that under his instruction the whole Traken Union will be led on an orgy of inter-galactic conquest. Then watched by his friends, the Doctor is dragged inside the chamber with Melkur. Both disappear. If Tremas completes the numbers now, the Doctor will die with Melkur. Inside the Melkur's TARDIS, the Doctor finds that he is facing none other than his old enemy, the Master. When the room starts to explode the Doctor escapes in the confusion and keys in the number. Melkur is rejected and Luvic takes his place to become the new Keeper.

The Doctor and Adric depart. Alone, Tremas is taking a last look at the Sanctum chamber when the Master/Melkur's TARDIS materialises and holds him in a powerful grip. The Master seizes and takes Tremas' body for his own, escaping with an evil chuckle. ◆

fact file

The Keeper of Traken was the penultimate story to feature Tom Baker as the Doctor, with the all studio recording completed in November 1980. The director was John Black, later to return for *Four To Doomsday,* and he assembled a highly impressive cast that included Denis Carey of *Shada* and *Timelash* fame, Margot Van Der Burgh from *The Aztecs,* John Woodnutt from *Spearhead From Space, Frontier In Space* and *Terror of the Zygons* and Sheila Ruskin from *Mackenzie.* Also in the cast was Geoffrey Beevers as Melkur, in real life married to one-time companion Caroline John, and Sarah Sutton as Nyssa. Sutton was asked to join the regular cast after impressing the producer with her performance in this story, while Nathan-Turner was also responsible for casting Anthony Ainley as the new Master. Designer for the show was Tony Burrough, who created the statue of the Melkur in collaboration with costume designer Amy Roberts. The statue was based on a sculpture by Boccioni in the Tate Gallery which is very similar in style. The Melkur itself was made of moulded plastic and stood about seven feet tall.

Scriptwriter for the four episodes was Johnny Byrne and he explains some of the concepts behind the story.

"The notion that kicked off the story was millenianism. This is an interesting theory which states that at the end of every thousand year cycle or so, bizarre and apocalyptic events occur. Around such times, civilisations undergo traumatic change, nations are inundated by tidal waves of unreason, political structures fall apart. It is a time of mass psychosis, omens, portents and inexplicable phenomena. True or not, the theory has at least a superficial plausibility and it provides the dramatic backdrop to *The Keeper of Traken.* Considerable changes occurred along the road to the final script. In the early concept, Traken was viewed as a kind of monkish medieval society. The Keeper's court had two opposing factions, the Blacks led by Zorca, and the Greys led by Hellas, Nyssa's father. In the back of my mind was the image of a society of warrior monks, not unlike Samurai, a latent ferocity held in check by the beneficial influence of the Keeper."

In the original story Byrne planned to have Zorca plotting to usurp the Keepership while it is waning, helped by an alien superbeing called Mogen. Mogen intends to take over with his mind-bending powers greatly enhanced by the powers of the Keepership. It is this that the Doctor has to fight. In the event, Mogen became the Master, Hellas, Tremas and Zorca changed completely into Kassia. The Melkur was a concept worked out with script editor Christopher Bidmead while Tremas was, of course, an anagram of Master. The tone of the script changed from medieval to renaissance, but the Fosters remained as the echo of a spiritual brotherhood. Byrne has this to say of Nyssa: "I saw her as a strong-willed forthright, aristocratic girl, highly capable, a trifle arrogant, imperious and unworldly, but with her heart very much in the right place. An added element in her make-up was a strong almost ESP sensitivity to the presence of evil. This was lost along the way." The costumes of the story were designed to reflect the almost Shakespearean tone of the lines, with Sarah Sutton's fairy skirt giving her the nick- ▶

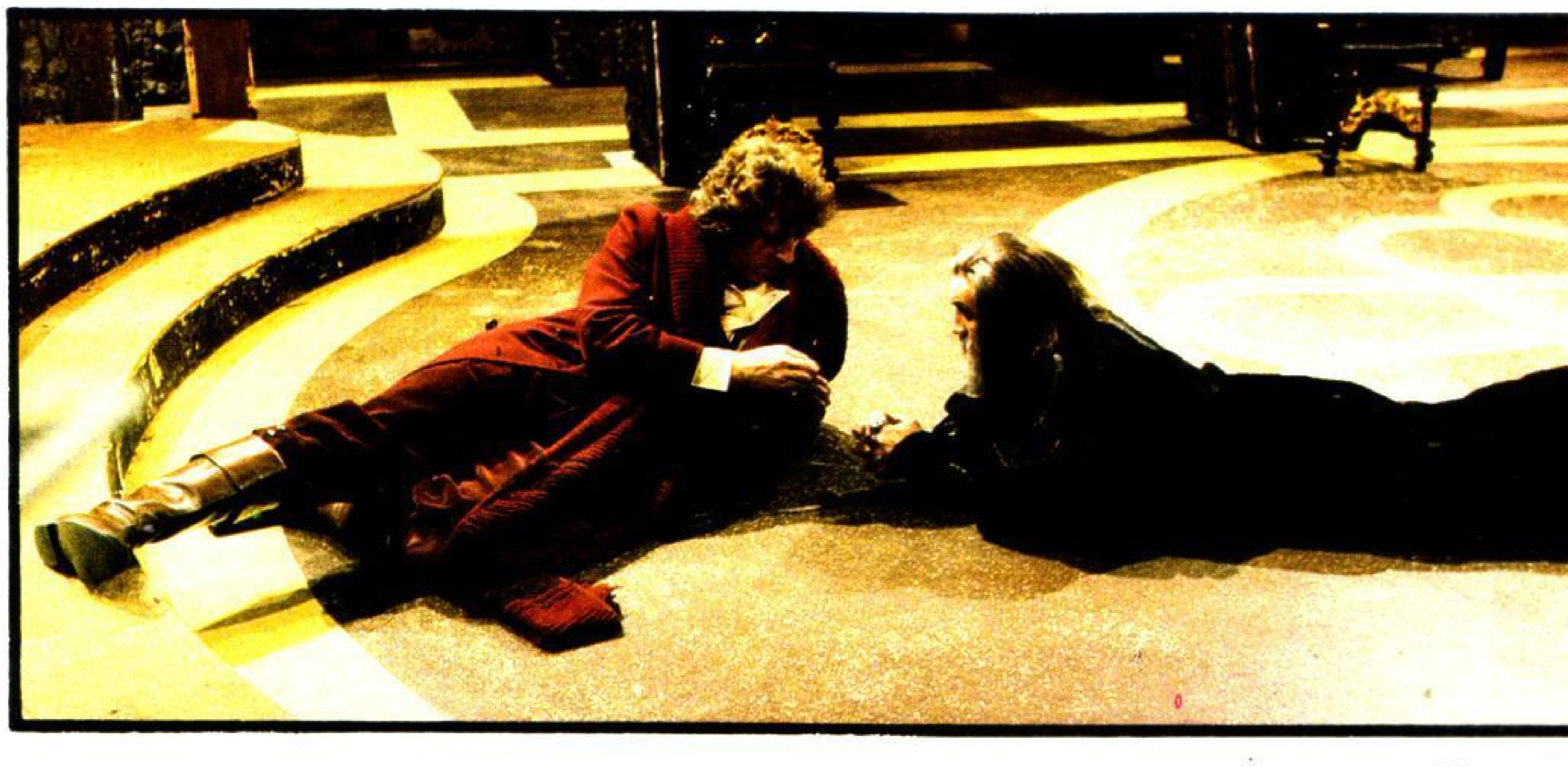
name of 'The Fairy' from the rest of the cast. Several sections of tunnel were re-assembled to look like a different section of the same complex for some scenes, while actress Sheila Ruskin recorded all the scenes which required her in the Grove as a mature woman, before changing for the last recorded scenes in the Grove set, which saw her as an 18-year-old girl. The garden started off overgrown and then was cleared up for the scenes of its younger appearance. Almost all the material which would be required for the Master's monitor screens was recorded in the first session, while considerable time was spent on the TARDIS scenes which needed the use of roll back and mix for the different materialisations of the Keeper. This involved the camera being locked off while Denis Carey was removed from the set, and then restarting the tape so he seems to disappear in the edited episode.

COMPLICATIONS

The final scene with the Master seizing Tremas' unwilling body and leaving in his grandfather clock TARDIS was complicated by the need for the same roll back and mix process described above. The Master's decayed costume and grandfather clock were identical to those used in *The Deadly Assassin,* although the clock had to be re-built to allow the actor to climb inside it. The costume was about to be junked and needed some repairs, including modifications to the original eye piece.

Incidental music was composed by Roger Limb, his first score for the programme. Originally, it had been planned that either Peter Howell or Paddy Kingsland would provide all the music for the eighteenth season, but because of other commitments this was not possible. Brian Hodgson recommended Limb's work to Nathan-Turner who employed him on *Traken* (and several times since). Some of the music from the story, noticeably the Nyssa theme, is available on the *Doctor Who – The Music* album. The story was novelised by Terrance Dicks, featuring a painting of Sarah Sutton on the cover.

The Keeper of Traken was a great example of *Doctor Who* at its most colourful and interesting, and it led to Byrne writing two more stories. ◆



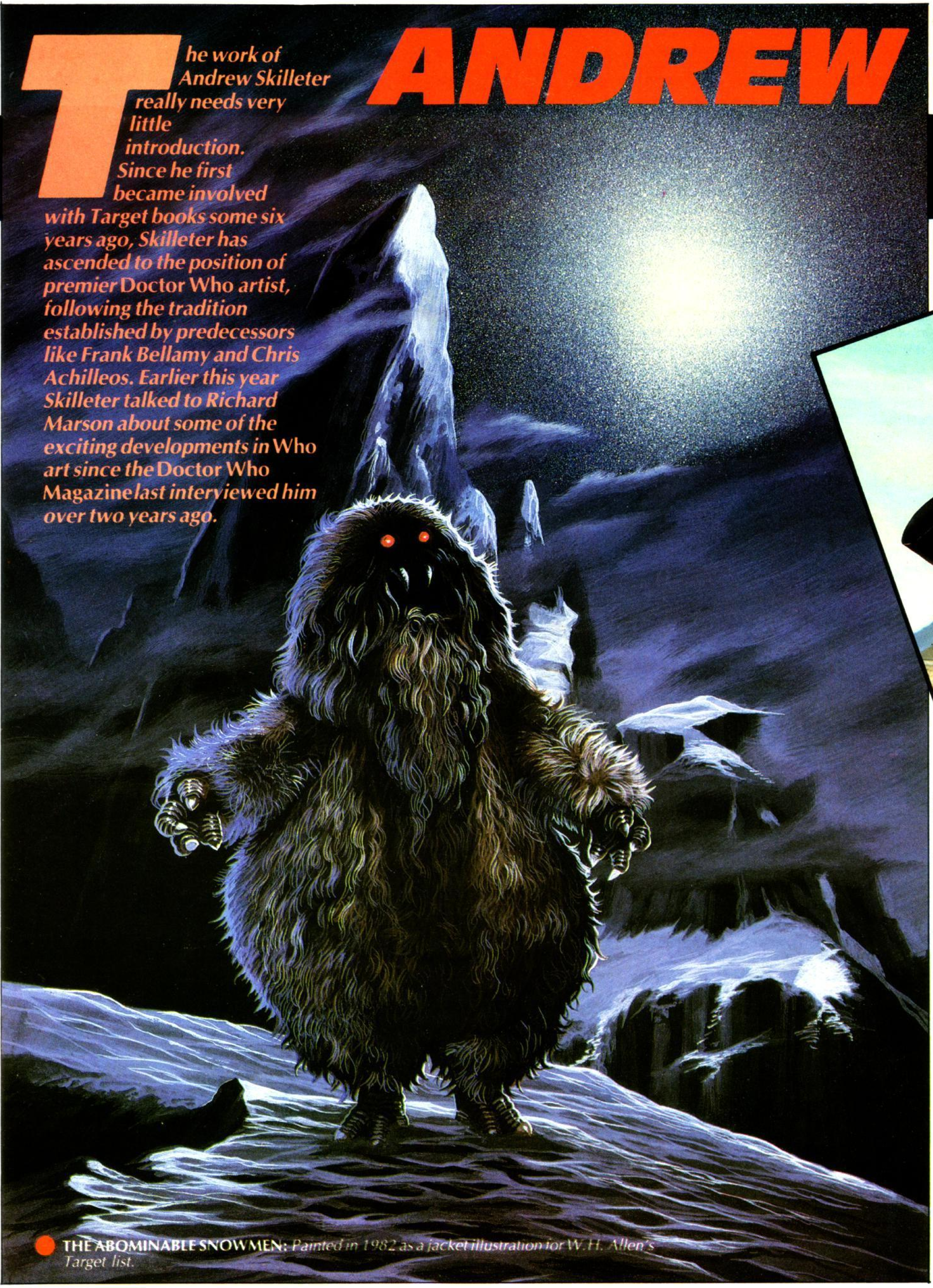
Above right: *The Doctor doubts whether he is getting through to Melkur.*

Below right: *The Doctor and Tremas take things lying down.*

● NEXT MONTH:
THE DEADLY ASSASSIN

ANDREW

The work of Andrew Skilleter really needs very little introduction. Since he first became involved with Target books some six years ago, Skilleter has ascended to the position of premier Doctor Who *artist, following the tradition established by predecessors like Frank Bellamy and Chris Achilleos. Earlier this year Skilleter talked to Richard Marson about some of the exciting developments in* Who *art since the* Doctor Who Magazine *last interviewed him over two years ago.*



THE ABOMINABLE SNOWMEN: *Painted in 1982 as a jacket illustration for W.H. Allen's Target list.*

All paintings © 1985 Andrew Skilleter

SKILLETER interview

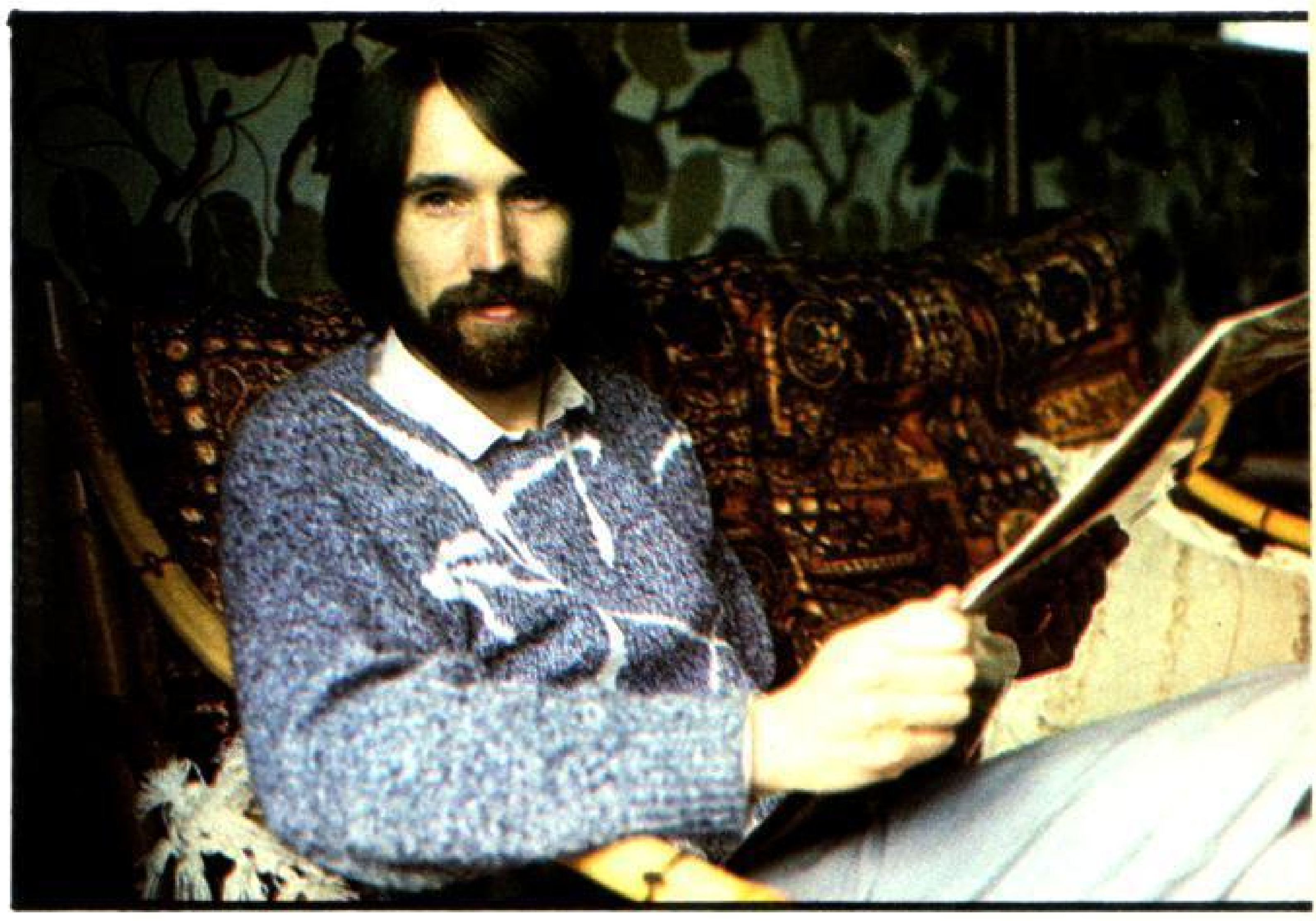
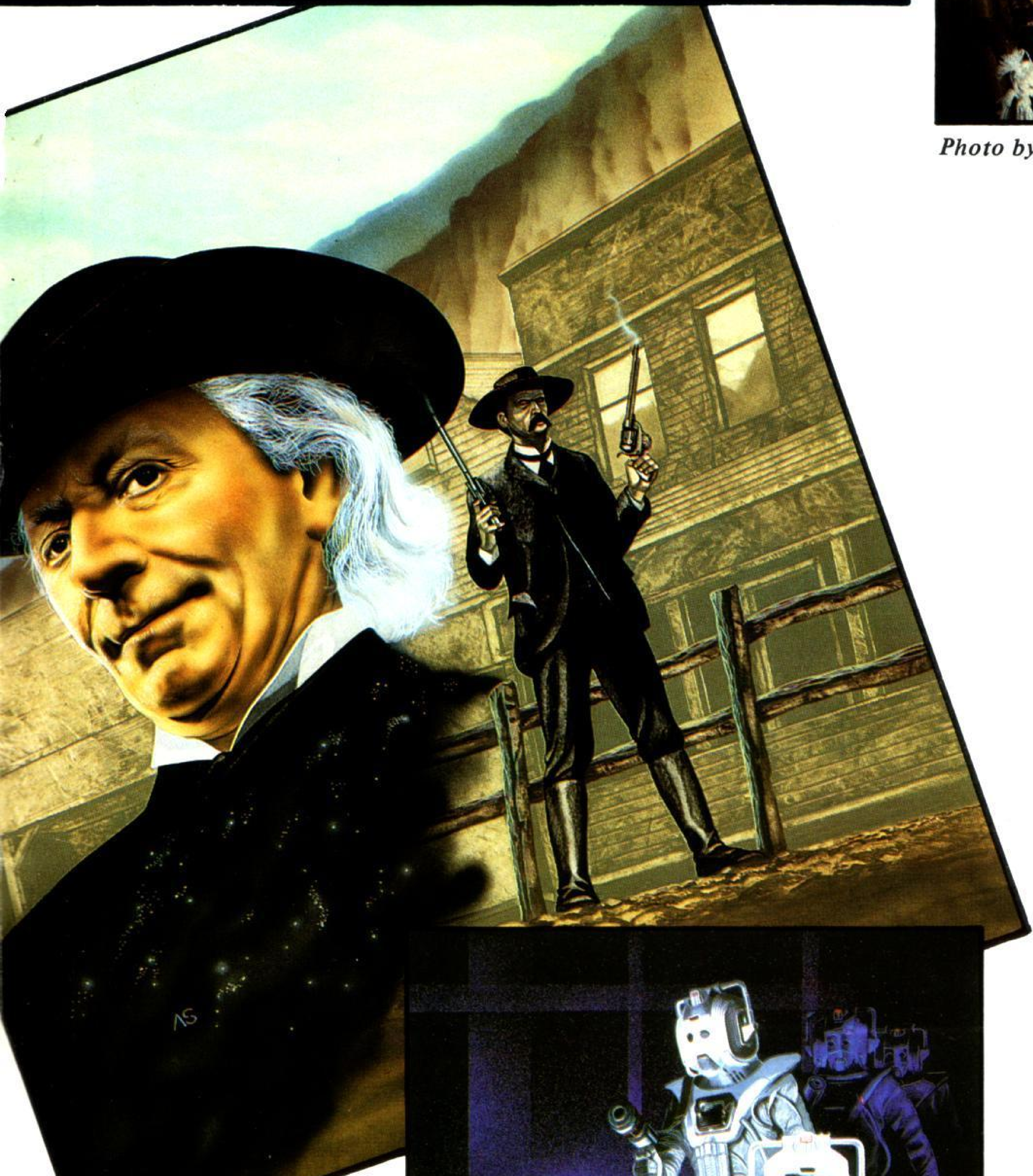
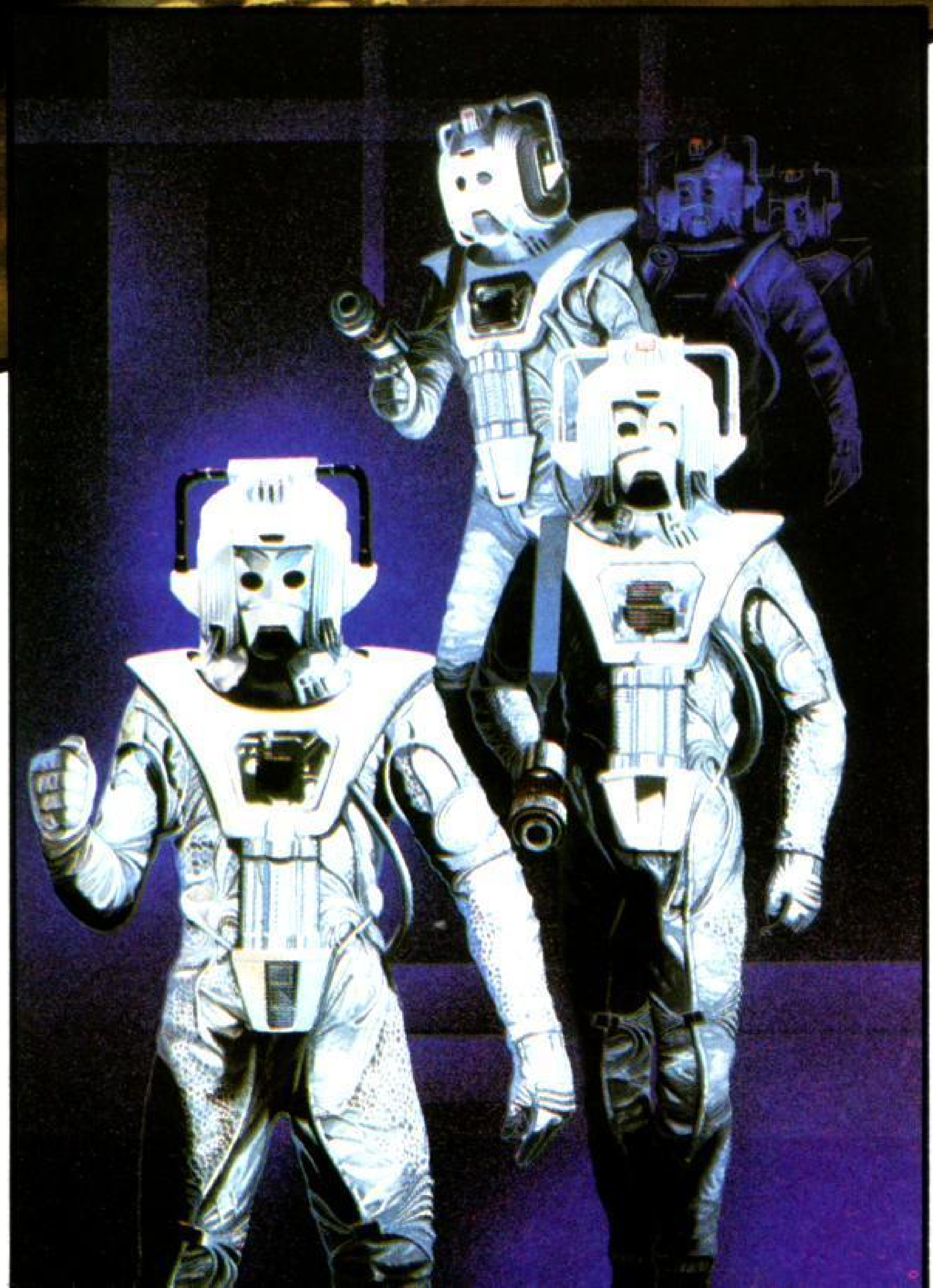


Photo by SAM DENLEY





THE GUNFIGHTERS: *Painted in 1985 for W.H. Allen's Target list and notable for having a Doctor on the cover. This was Skilleter's first Hartnell for Target (excluding the silhouettes on the Five Doctors cover).*

THE CYBERMEN: *Painted in 1983, it was one of the first two profile prints launched by Who Dares for the Anniversary Year.*

Doctor Who Magazine: How did the *Who Dares* profile prints come about?

Andrew Skilleter: WH Allen had been hinting about the possibility of doing some posters, but basically nothing was happening. We were getting closer and closer towards the twentieth anniversary, and I thought it would be a good idea to put some artwork out as poster prints. I went to see John Nathan-Turner who liked the idea very much, and then I approached BBC Merchandising for a licence. The original concept came from some *Star Wars* artwork I'd done just before – leading me to the thought that something similar was missing from *Doctor Who*.

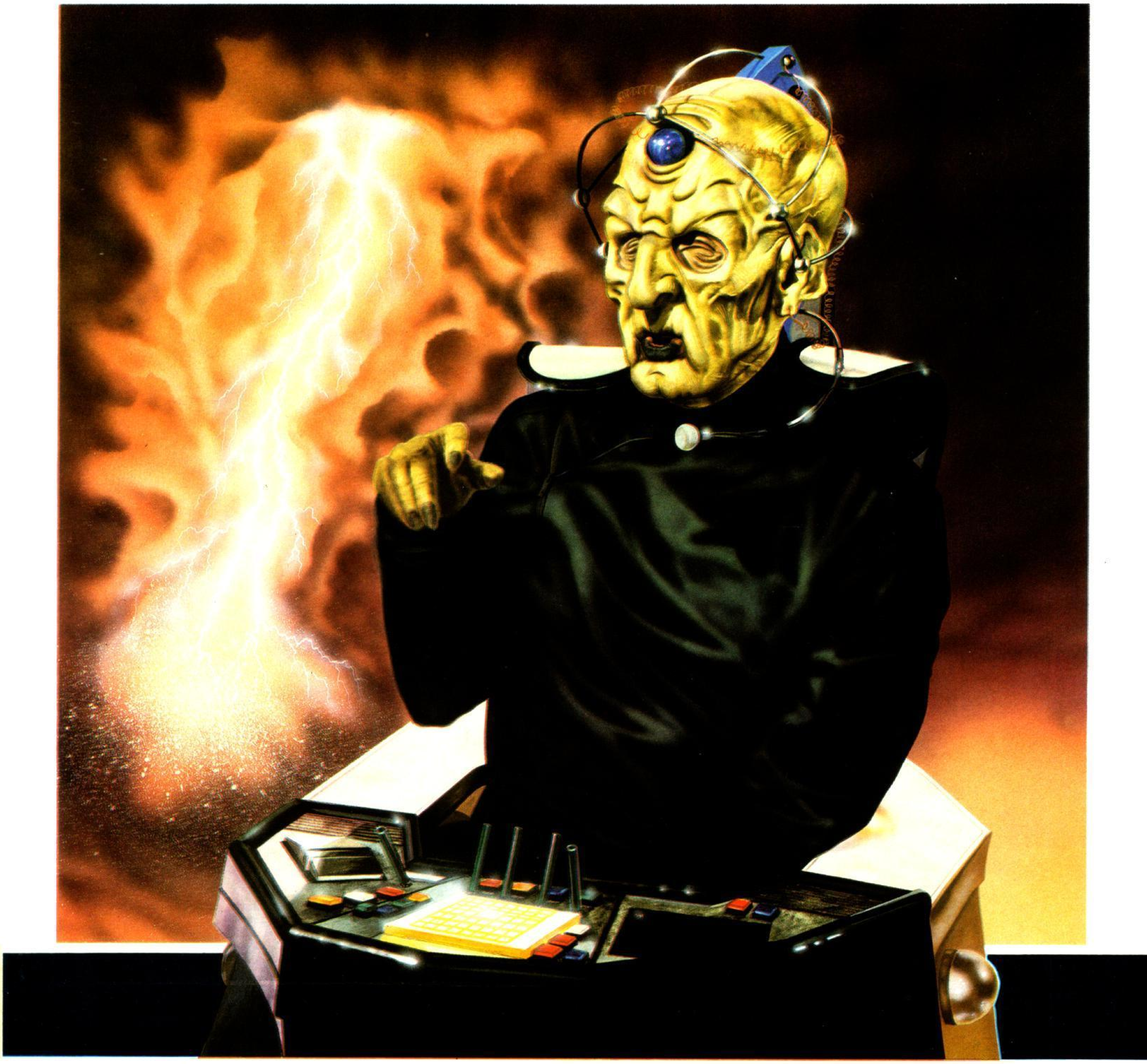
How quickly was the series established then?

Quite quickly, actually. The difficulty was launching it at Longleat. I was doing a lot of work at the time and I had to research both Omega and the Cybermen very thoroughly. There was a real lack of reference for the new *Earthshock* Cybermen. In the end I worked from a proof that BBC Enterprises gave me of a jigsaw that Waddington's were planning.

I'd seen the story but I hadn't got a video, so I had to get further cross-reference from your magazine. Nowadays I've got some superb reference. The only thing I didn't get quite right then was the technical details of the Cybermen's weaponry. That print conveyed the mood – the concept being that the Cybermen are cold, merciless creatures. Omega was more colourful, expansive and sophisticated. We sent 2000 prints to Longleat by mistake – they were supposed to have 400 – but they all went in five hours. That gave us the confidence to continue.

How did the idea expand?

It was a case of saying 'I'm a professional illustrator. I can see the potential and excitement of these characters presented in artwork instead of the same old photos.' I thought the only way to do it properly was to control the whole project because then I could decide on the graphics, choose the



subject matter, work to my own deadline and try to control the print quality. BBC Merchandise looked after all the clearances to get the necessary permissions, and I worked very closely with John Nathan-Turner, who saw all the artwork first.

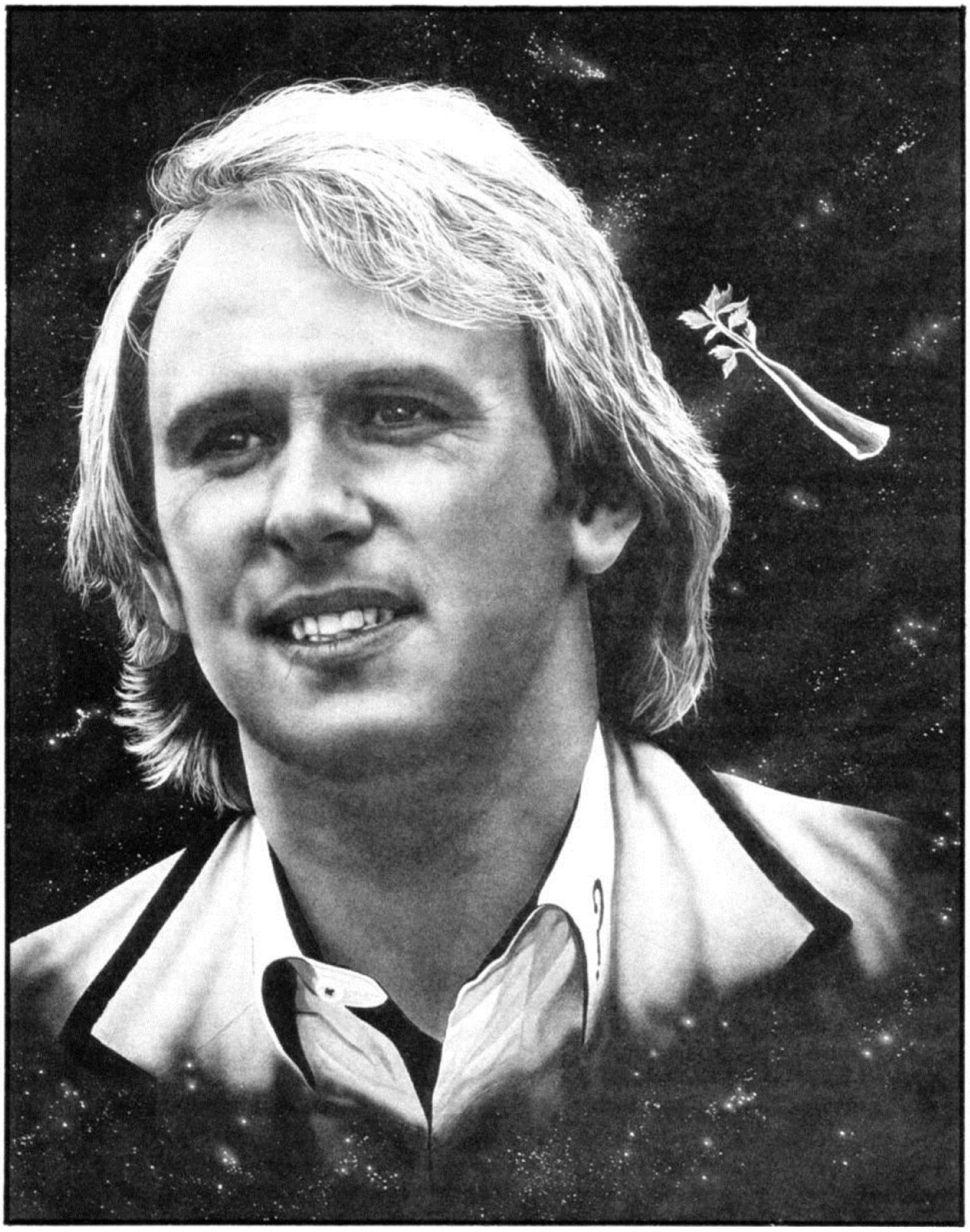
Going back to the books, were there any directives issued to cover artists?
Yes. At first, it was to be Tom Baker plus an image or images from the story. This was only difficult because again reference bugged me, although I enjoyed painting his face. Now it's a lot more flexible, although for various copyright reasons we can't use the likenesses of living actors and actresses any more. For instance, *The Two Doctors* was a special book. Nigel Robinson, from WH Allen, and Michael Brett (the art director) came in and we chatted about it and came up with the idea of working in the two TARDISes as a symbolic idea, with me using the graphic wedge-shaped device to form the painting. It was printed a bit too richly, but I'm quite proud of it. Generally, I'm given a very free hand.

Tell us something about the photographic covers that came in with Davison.
That was what started the trend away from having the current Doctor on the cover. I was very busy with other work at the time, including some re-jacketing of books like *Planet of Evil* and *Pyramids of Mars,* and they got someone in to do a Davison cover, which I thought was very good. For some reason or other it wasn't passed and WH Allen thought it expedient to try using photographs, which proved very unpopular.

Do you have a cover you're happiest with, and, conversely, any you're unhappy with?
The Abominable Snowmen is one of my favourites. It's very simple, not saying very

◀ **DAVROS :** *Doctor Who – The Calendar 1986, Who Dares Publishing.*

PETER DAVISON: *One of the six portraits completed for 'The TARDIS Inside Out' by John Nathan-Turner, published by Piccadilly Press.*



interview

much but it's got an atmosphere that is somehow eerie. I think it looks menacing and transcends the worry that the Yeti can look cuddly. I think people make the mistake of expecting covers to be synopses of the story, which I don't agree with – for that you'd need an illustrated book. What they are is a lead-in. Now, I didn't like the K9 and Dalek specials which were the first things I did. We not only had to do the artwork, we also had to do the puzzles – I say we because my wife Pat had to help. There was very little time and I was still getting used to handling the series. I thought they were comicy – the last gasp of Target's children's stuff – all a bit patronising.

How did the *Radio Times* twentieth anniversary cover come about?

I think John Nathan-Turner recommended me. They rang up and left a message saying the art editor of *Radio Times* wants to give you a commission, which instantly intrigued me, and it was a very exciting thing to do – partly because art covers are so rare, and partly because it was only the second *Doctor Who* cover done like this. It was a tremendous strain because there was very little time and the main problem was again reference – especially as to how the Doctors looked on the show. John Nathan-Turner showed me the video and we went through bits of it together, allowing me to make a few sketches and mental notes. The Hurndall reference material was appalling and I had to grasp and group all these time-consuming likenesses. I stayed up a couple of nights to finish it but I wasn't happy with the printing, which was very flat – or with the fact that a strike cut its circulation by half. For the poster version I completely repainted Hurndall with a 10" by 8" photo as reference, and sharpened the others up a bit.

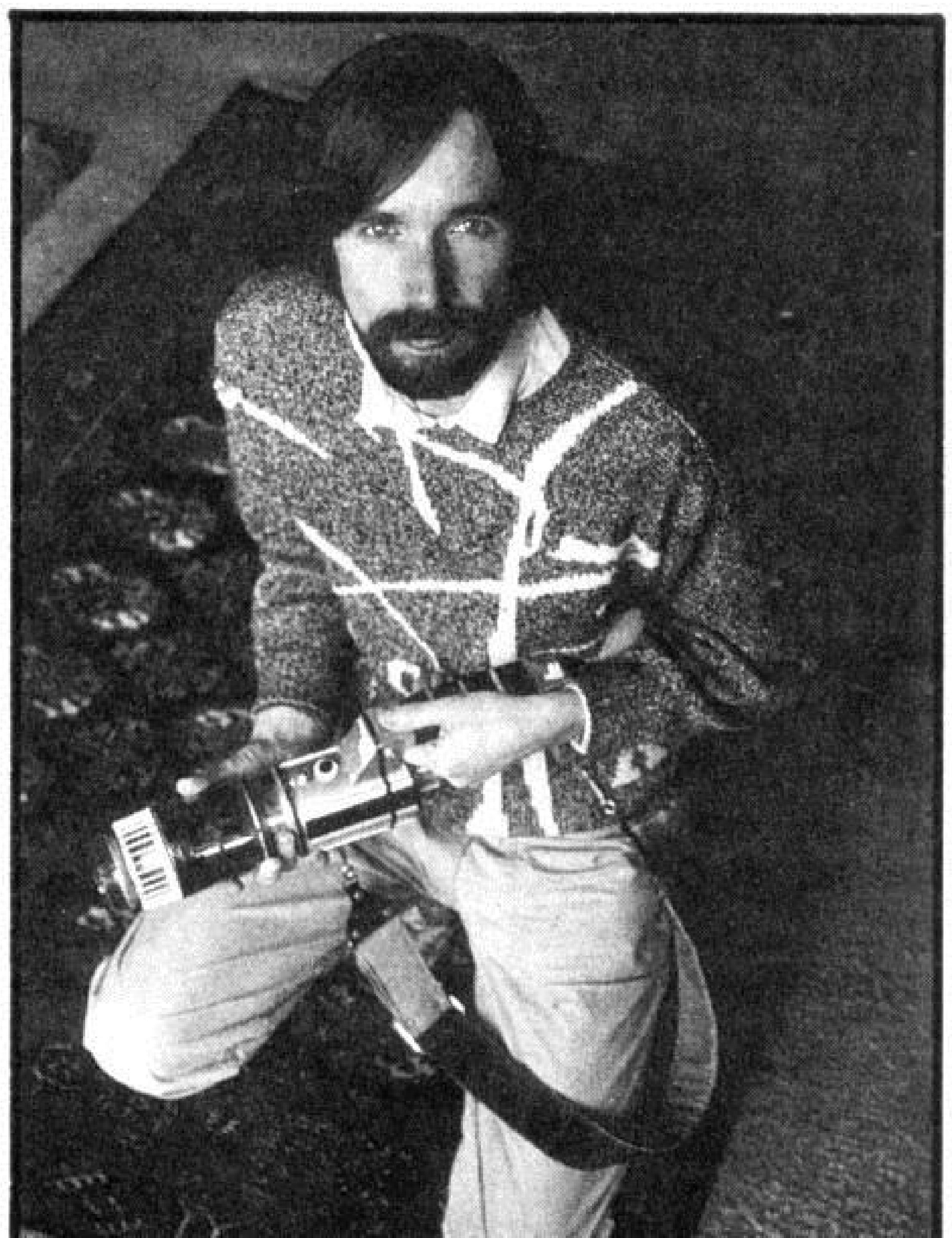
What about the new *TARDIS Inside Out* book?

Brenda Gardner of Piccadilly Press came up with that – she'd worked with me when I first arrived at W.H. Allen. To do it I had to sacrifice one of my own projects which is why I won't be doing the sequel. I wasn't at all happy with the line drawings which were all blown up way over size, with the exception of the John Nathan-Turner one which was so reduced that you lost all the detail. The colour portraits printed well though.

Finally, what have you got planned for the forthcoming months?

An awful lot. *Who Dares* is now blossoming into a publishing imprint, while the poster prints will be reinvigorated after a short rest. We've got artcards and bookmarks coming out which are fun things really, and we now have the licence for the calendars which are going to be marketed worldwide. In October we have two books coming out. The first is not to do with *Who* but is about the artist Frank Hampson, who created and drew the Fifties *Dan Dare* strip. There is a crossover though, in that he did some work for the *Radio Times* tenth anniversary special and Kit Pedler tells me that it was his drawings in *Dan Dare* that gave him the inspiration for creating the Cybermen.

The other book is a 56 page large-format publication on the *Radio Times* artwork that the late Frank Bellamy did in the Seventies. It's tied together with a commentary from his son David and story synopses. Finally, we're also working on a really big project for next year which will be our *pièce de résistance.* ◆



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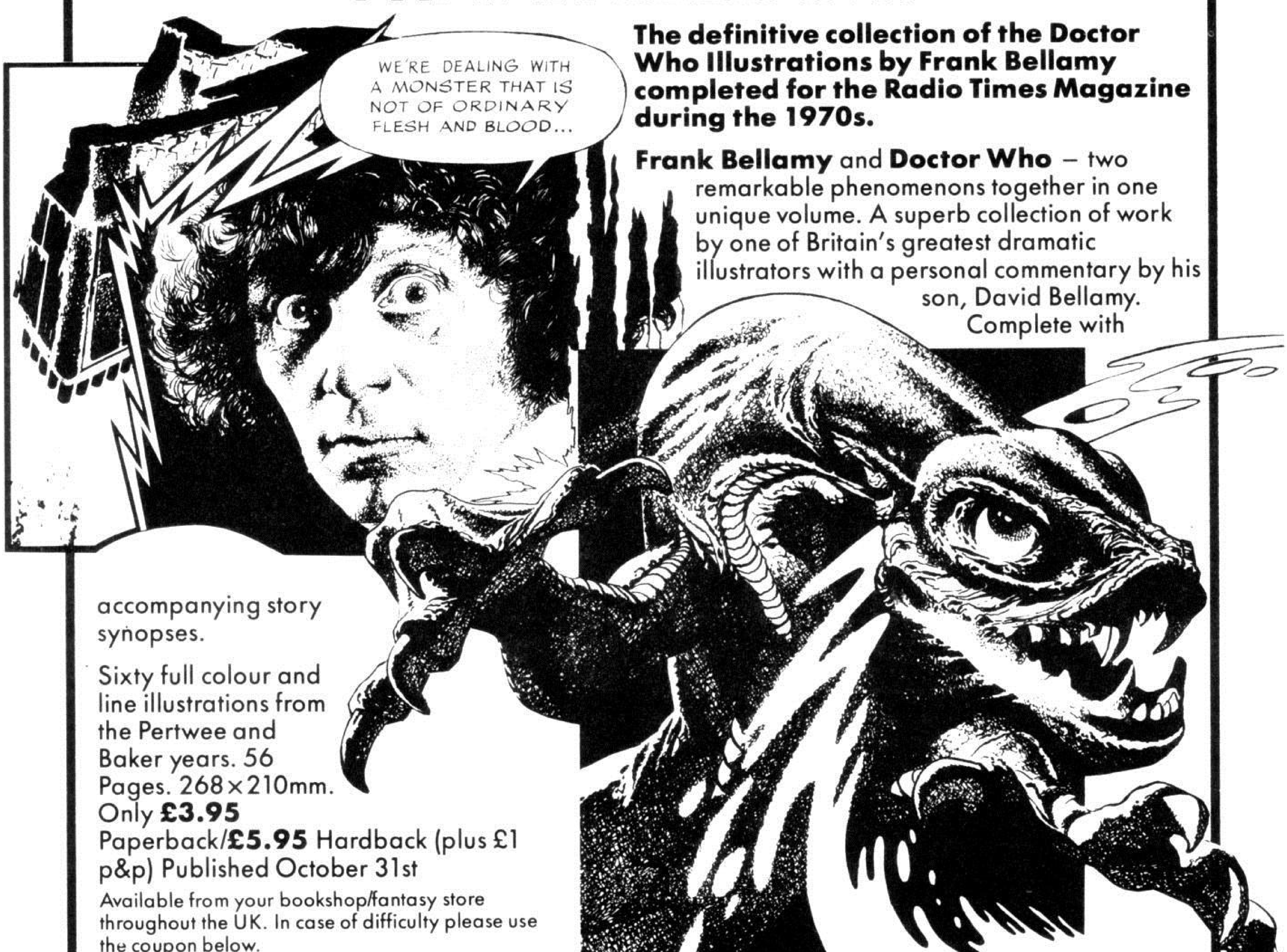
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THE DOCTOR WHO PRODUCTION DEPARTMENT

We talk to the people behind the scenes of your favourite programme. . .

THIS MONTH. . .

Sarah Lee - Production Secretary.

If you want to visit *Doctor Who* producer John Nathan-Turner in his office at the BBC you have to get past Sarah Lee first. She holds court in his outer office, surrounded by pictures of Doctors, past and present, files and telephones and "does everything".

Lee's official title is production secretary, which in practice means she can end up doing almost anything. Her unofficial title is everybody's aunty, which can bring even more work.

"The biggest part of my job is organizing," she says. "It can be anything from photo calls or meetings to supervising visits to the *Doctor Who* set, and accompanying all kinds of visitors from sick children to MPs."

As all enquiries about the programme come to her first she has to be familiar with at least the terminology of all the other jobs involved in the production, and sometimes more.

"This is a very different kind of job to most secretary's jobs," she says. "We get production assistants and directors joining who have endless enquiries regarding the running of this show, and I give them as much help as I am able."

She also has to take on other people's jobs at times. "I go to the studios (where the programme is recorded) and the producer's run," she explains. "If the script editor is away for instance, then it will be down to me to follow the script and see that all script changes have been approved."

Is it this sort of variety that keeps Lee interested in the job? "I wouldn't be a secretary any more if I was working on any other programme because there's not so much to it. I work for John, but I do a lot of things on my own."

One of Sarah's main tasks is to liaise with the many different areas of BBC Enterprises. Once again, her knowledge of the programme comes into play, as she deals with queries from departments including: Records, Merchandising and Home Video. Apart from the producer, the script editor and the production associate, Sarah is the only person who works on *Doctor Who* full-time. She advises Colin Baker and Nicola Bryant on conventions and fan mail.

One thing Lee does not have to deal with is all the fan mail. "If I did it would be a full time job," she says. "I have someone who comes in and deals with that."

But she does liaise with the official fan clubs, and these are spread right around the world, from Australia to the United States, where *Doctor Who* has an almost cult following. This liaison with the fan clubs also means that she gets involved in many of the *Doctor Who* conventions that are organized all over the world, almost every week. On one weekend there might be four or five going on in various towns and countries, but mostly in the United States.

So far this year Lee has been across the Atlantic twice to attend conventions, "which sounds like a perk, but most of the time you might as well be in Birmingham," she says.

"Flying in and flying out to America in a weekend is exhausting, and when you're there you're working from about nine in the morning until you go to bed."

Acting as what is, in effect, the producer's personal assistant can also spread beyond the office and into the air. Earlier this year Lee went above and beyond the call of duty when she made a charity parachute jump, along with Colin Baker, John Nathan-Turner and script editor Eric Saward.

That Lee should end up doing something in show business was almost inevitable, as she comes from a theatrical family. Her father, John Lee, is a musician and her mother the actress Lynda Baron.

In fact she has family associations with the programme, though she is only a few months older than the series. Her mother has appeared in *Doctor Who,* and also worked with John Nathan-Turner in the theatre. "John and I first met, I am told, when I was about two, because he worked with my mother, but it wasn't until I'd worked for him for some time that he realised who I was," she says.

Lee joined the BBC as a trainee production secretary after working in theatre. After the training "they put you into a job which could be anything – radio, television, pensions, personnel – they can put you anywhere.

"I was lucky, I got television and my first show was *Doctor Who,* as second secretary for about eight months. Then I went to Radio 1, then Radio 2, and about two and a half years ago I came back to *Doctor Who* as secretary."

For the moment, however, she is happy on *Doctor Who,* partly because of the loyalty the show generates among both production teams and actors. "In this business it's very easy to lose track of people you've worked with," she says, "but here people come in all the time. There's a massive amount of loyalty."

An example of this loyalty came following the announcement that the programme was to be taken off until next year. Former Doctor Patrick Troughton came into the office "just to see how you all are" and spent the afternoon answering the phone.

With the show off the air at the moment it might seem that things would be quiet, but they are not. Scripts for the next series are already being commissioned, and what with the merchandising, conventions and the rest Sarah Lee still keeps very busy.

■ By Jay Dyer

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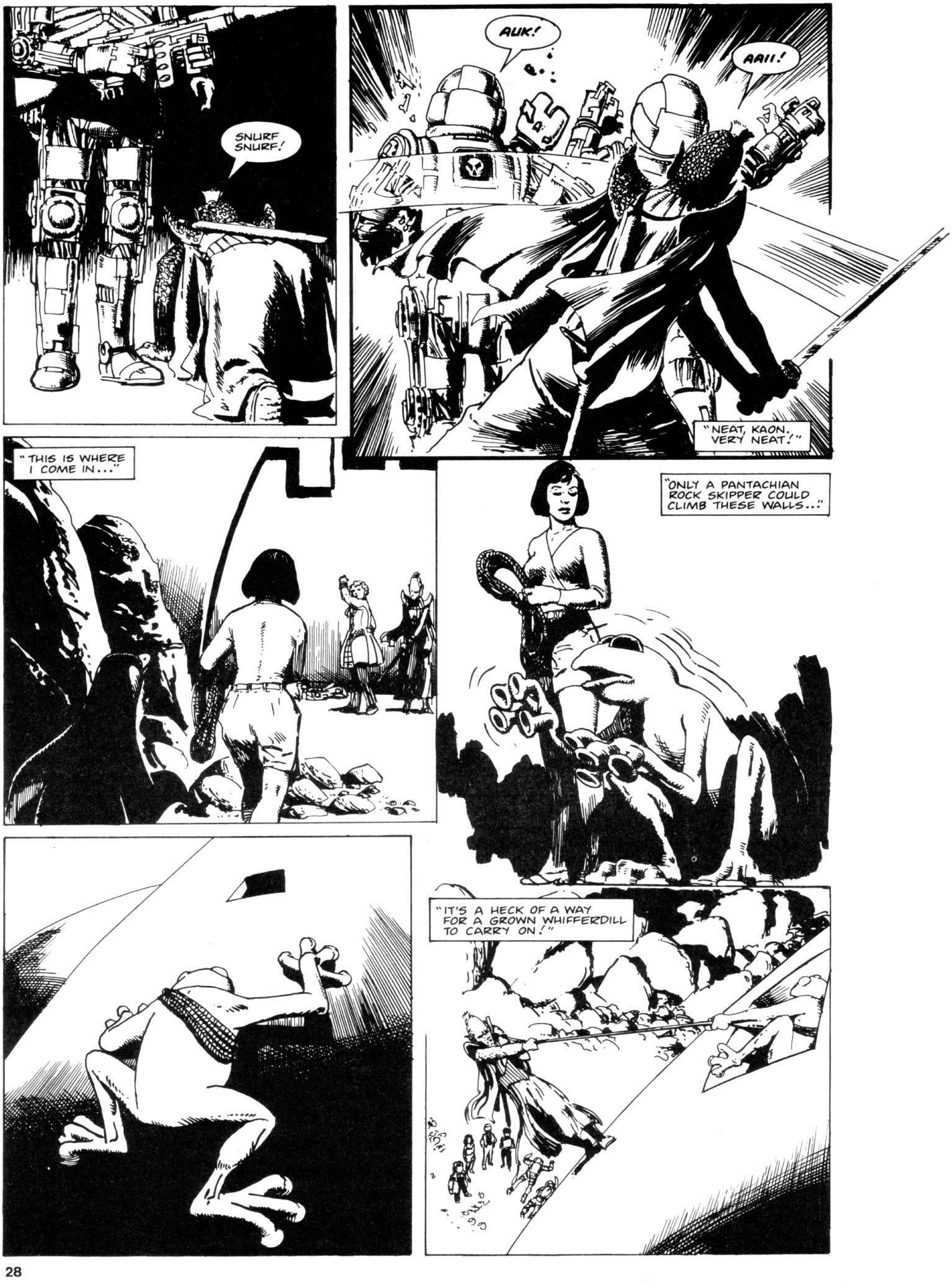
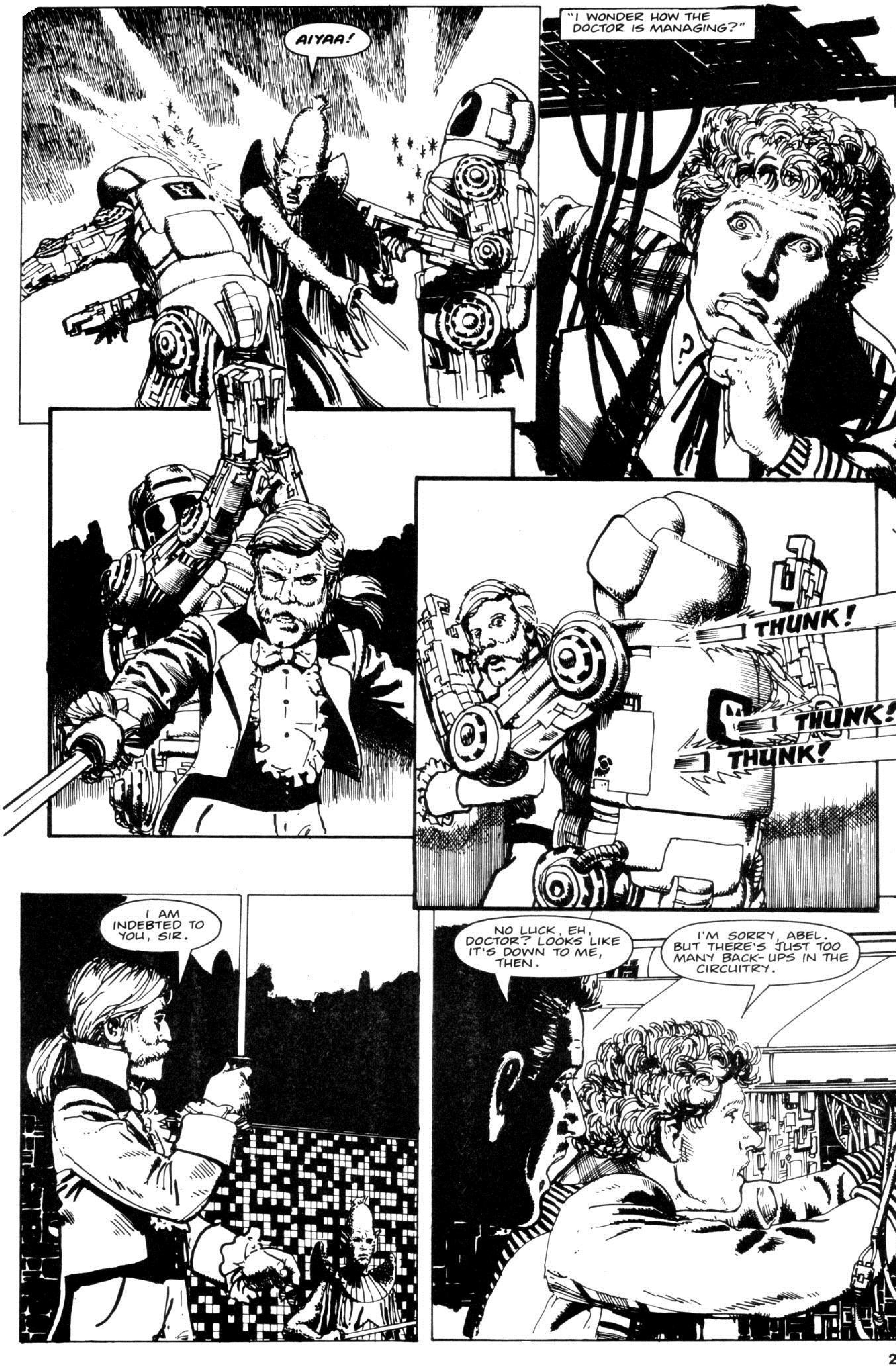
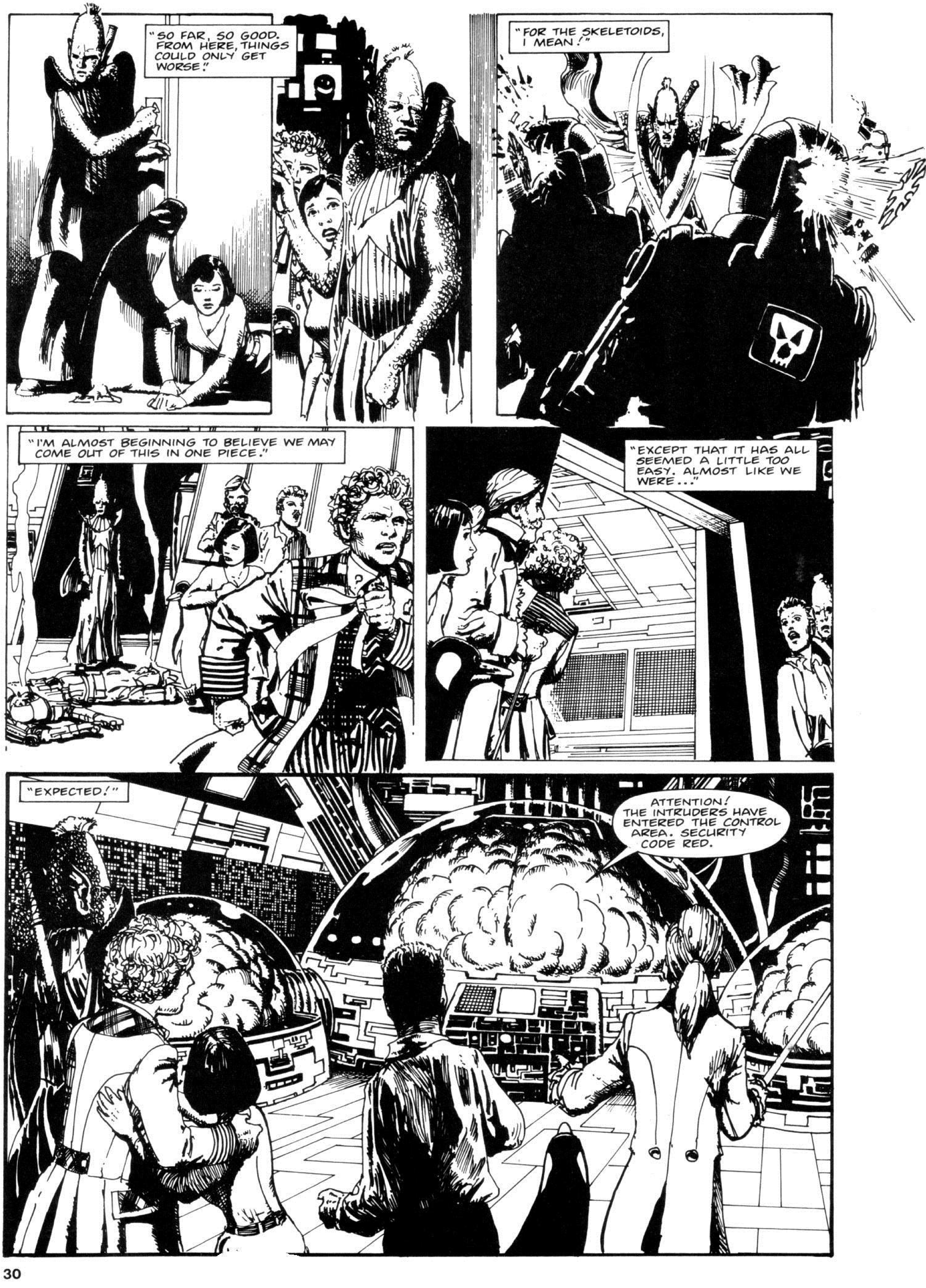
frobisher's story

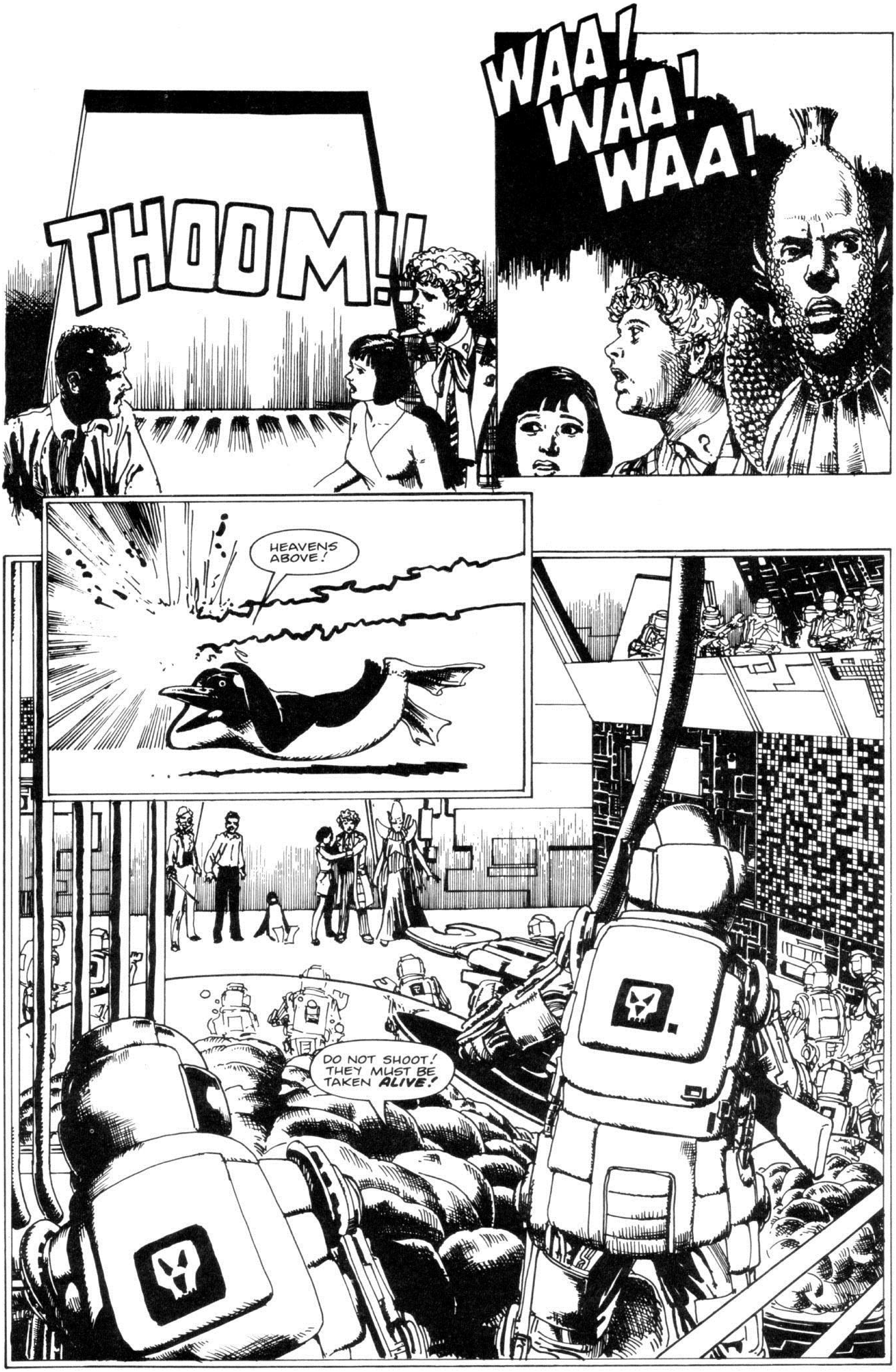
"VESPIN. HOMEWORLD OF THE SKELETOIDS. IT TOOK THE TARDIS COMPUTERS 17 MINUTES TO CALCULATE THE LOCATION OF THIS PLANET. IT TOOK ANOTHER 13 MINUTES TO GET HERE."
POLICE PUBLIC CALL BOX
"I DON'T KNOW WHAT I WAS EXPECTING THE PLANET OF THE MOST DANGEROUS RACE THE UNIVERSE HAS EVER KNOWN TO BE LIKE. BUT I WASN'T EXPECTING THIS..."
"THE ARMIES OF A WHOLE GALAXY HAVE BEEN DEFEATED BY THE SKELETOIDS. NOW, THE SIX OF US ARE GOING TO PUT A SPANNER IN THE SKELETOID WORKS... AT LEAST, THAT'S THE PLAN."
"THE DOCTOR AND KAON ACT LIKE THEY HAVE EVERYTHING UNDER CONTROL. MY GUESS IS THEY'RE BLUFFING..."
I HOPE FOR YOUR SAKE THIS WORKS, KAON!
879405 374629 204729
SNURF! SNURF!
768403 657830 284521

MAX STOCKBRIDGE SCRIPT
JOHN RIDGWAY ART
ANNIE HALFACREE LETTERING
STARKINGS LOGO
CEFN RIDOUT EDITOR

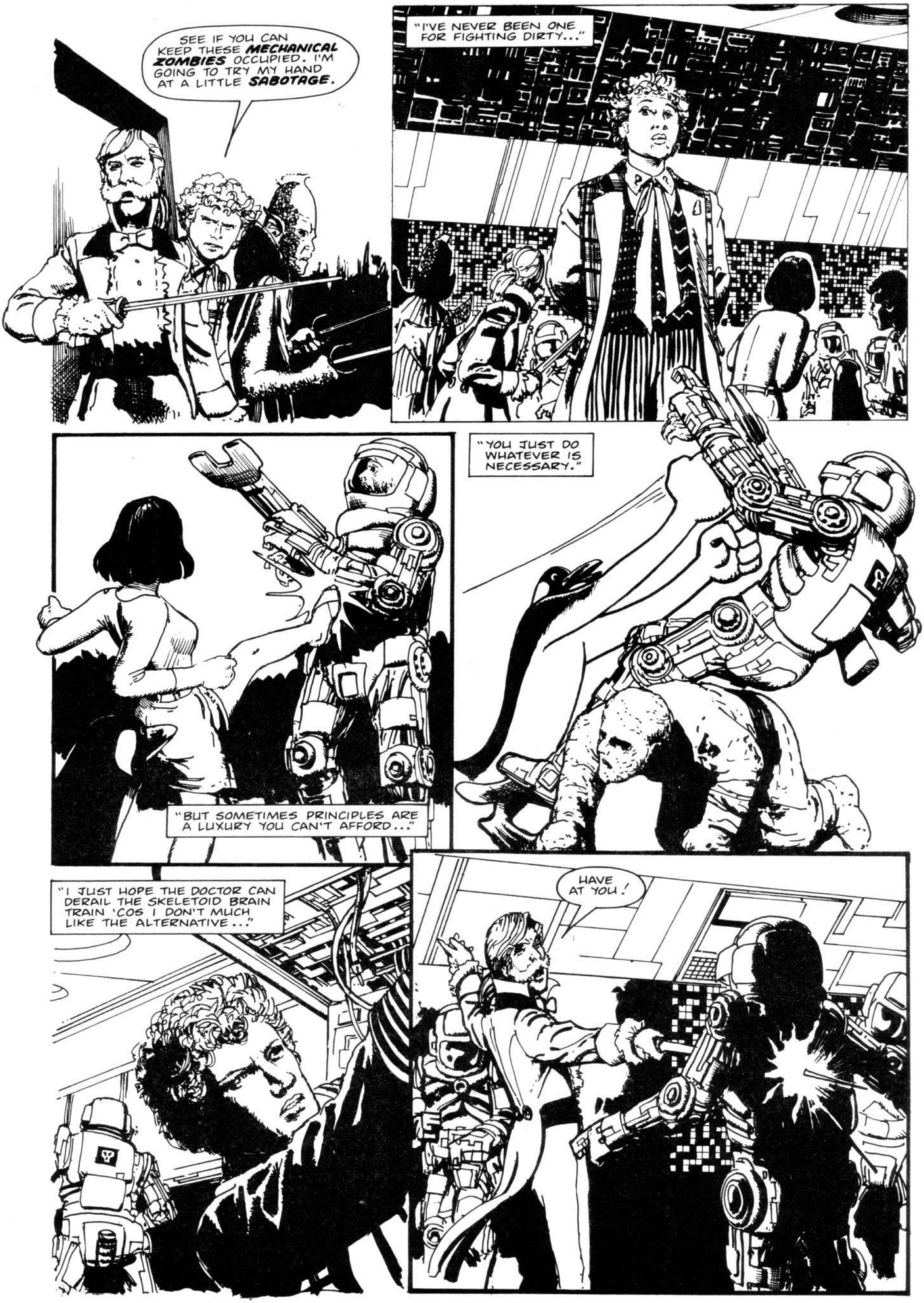

SNURF SNURF!
AUK!
AAII!
"NEAT, KAON. VERY NEAT!"
"THIS IS WHERE I COME IN..."
"ONLY A PANTACHIAN ROCK SKIPPER COULD CLIMB THESE WALLS..."
"IT'S A HECK OF A WAY FOR A GROWN WHIFFERDILL TO CARRY ON!"

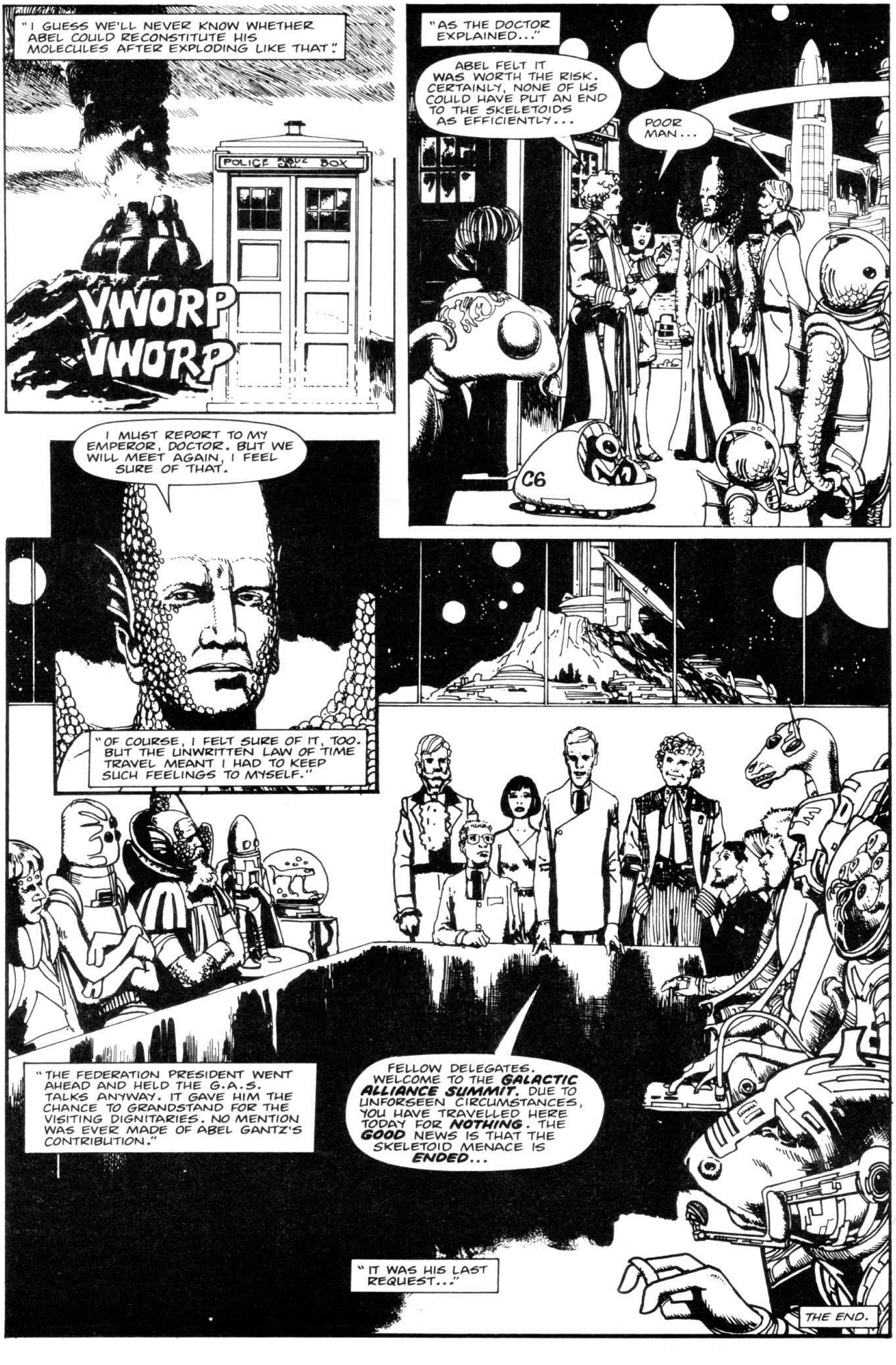

AIYAA!
"I WONDER HOW THE DOCTOR IS MANAGING?"
THUNK!
THUNK!
THUNK!
I AM INDEBTED TO YOU, SIR.
NO LUCK, EH, DOCTOR? LOOKS LIKE IT'S DOWN TO ME, THEN.
I'M SORRY, ABEL. BUT THERE'S JUST TOO MANY BACK-UPS IN THE CIRCUITRY.


"SO FAR, SO GOOD. FROM HERE, THINGS COULD ONLY GET WORSE."
"FOR THE SKELETOIDS, I MEAN!"
"I'M ALMOST BEGINNING TO BELIEVE WE MAY COME OUT OF THIS IN ONE PIECE."
"EXCEPT THAT IT HAS ALL SEEMED A LITTLE TOO EASY. ALMOST LIKE WE WERE..."
"EXPECTED!"
ATTENTION! THE INTRUDERS HAVE ENTERED THE CONTROL AREA. SECURITY CODE RED.


THOOM!!
WAA! WAA! WAA!
HEAVENS ABOVE!
DO NOT SHOOT! THEY MUST BE TAKEN ALIVE!

OKAY, FOLKS. EVERYONE OUT. I'LL TAKE IT FROM HERE...
RUN FOR THE MAIN GATE. DON'T STOP FOR ANYTHING!
ALERT! RADIOACTIVITY LEVEL IN CONTROL ROOM RISING. DANGER!
WHOOOM!
JUST A FEW SECONDS BEFORE ABEL REACHES CRITICAL--

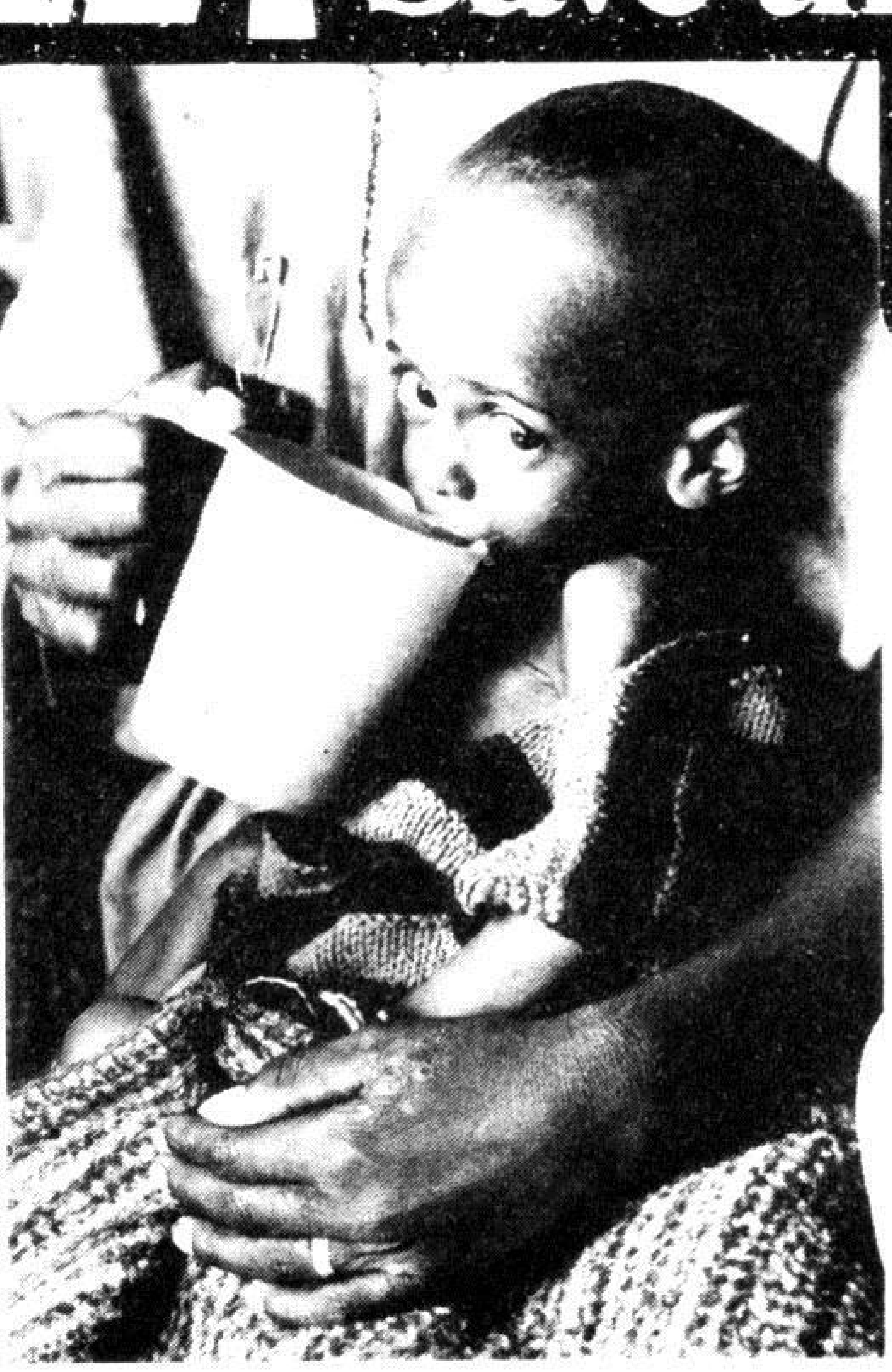

SEE IF YOU CAN KEEP THESE **MECHANICAL ZOMBIES** OCCUPIED. I'M GOING TO TRY MY HAND AT A LITTLE **SABOTAGE**.
"I'VE NEVER BEEN ONE FOR FIGHTING DIRTY..."
"YOU JUST DO WHATEVER IS NECESSARY."
"BUT SOMETIMES PRINCIPLES ARE A LUXURY YOU CAN'T AFFORD..."
"I JUST HOPE THE DOCTOR CAN DERAIL THE SKELETOID BRAIN TRAIN 'COS I DON'T MUCH LIKE THE ALTERNATIVE..."
HAVE AT YOU!


"I GUESS WE'LL NEVER KNOW WHETHER ABEL COULD RECONSTITUTE HIS MOLECULES AFTER EXPLODING LIKE THAT."
VWORP VWORP
"AS THE DOCTOR EXPLAINED..."
ABEL FELT IT WAS WORTH THE RISK. CERTAINLY, NONE OF US COULD HAVE PUT AN END TO THE SKELETOIDS AS EFFICIENTLY...
POOR MAN...
C6
I MUST REPORT TO MY EMPEROR, DOCTOR. BUT WE WILL MEET AGAIN, I FEEL SURE OF THAT.
"OF COURSE, I FELT SURE OF IT, TOO. BUT THE UNWRITTEN LAW OF TIME TRAVEL MEANT I HAD TO KEEP SUCH FEELINGS TO MYSELF."
"THE FEDERATION PRESIDENT WENT AHEAD AND HELD THE G.A.S. TALKS ANYWAY. IT GAVE HIM THE CHANCE TO GRANDSTAND FOR THE VISITING DIGNITARIES. NO MENTION WAS EVER MADE OF ABEL GANTZ'S CONTRIBUTION."
FELLOW DELEGATES. WELCOME TO THE GALACTIC ALLIANCE SUMMIT. DUE TO UNFORSEEN CIRCUMSTANCES, YOU HAVE TRAVELLED HERE TODAY FOR NOTHING. THE GOOD NEWS IS THAT THE SKELETOID MENACE IS ENDED...
"IT WAS HIS LAST REQUEST..."
THE END.

MARVEL Save the Children

HELP US TO HELP

Fund For Ethiopia



A Prize Draw of MARVEL Comic Artwork In Aid Of African Famine Victims

We sometimes forget how lucky we really are. Most of us have never known the true horrors of real hunger. We are all likely to survive the worst natural disaster to date that the planet has ever seen. There are those, however, who won't.

The famine in Ethiopia continues to take lives, despite all the excellent charity work and the millions of pounds already donated to that starving part of the world. The appalling death toll would have been even higher without that aid, yet the terrifying truth is that it will go higher if we don't continue to help . . .

The next possible harvest in that drought-stricken land will not be until December – and that's if the rains do not fail again. Yet there lies a dreadful irony, for should the rains fall, they could damage what food stocks there are, and hinder the movement of vital relief supplies. The end of the drought, should it come, will not end the suffering . . .

That's why, six months after the *Band Aid* single achieved so much, the brilliant *Live Aid* concert was equally as important. And it's why **Marvel** and **Save The Children Fund** are asking for your help again – *now*. Help us to help . . .

You might be surprised to learn that this is **Save The Children Fund's** 65th year of operation. The plight of the starving in Ethiopia has meant that it has probably been their most active, too. And, although much needed charity work has been carried out by the **SCF** in many parts of the world, including Britain, it is the famine areas of Africa which will be receiving every single penny raised from this prize draw.

How will the money be spent? Well, setting up feeding centres and keeping them going is a major operation. Water and shelter, as well as food, are all vital if a centre is to save lives. Most of the money raised will be spent providing these items. But, frequently, children on arrival at the **SCF** centres need medical care too, as the undernourished are much more likely to catch and succumb to disease. Thus, for all this life-saving work to continue, regular deliveries of food and supplies are essential – a major problem in Ethiopia, with its poorly developed road system – so some money will go to providing trucks and spare parts.

Marvel UK is not a large company. Our readership is not enormous, but we are hoping that on this occasion, it will be generous. What money we manage to raise together is going to be very, very important. There are thousands, maybe millions of lives still at stake. Every single penny is going to count. Please, help us to help . . .

There is hope – the suffering can be stopped. Australian nurse Judith Dunbar describes the first 150 children admitted to SCF's new centre at Bulbulo: "They were in a terrible state, lethargic, not interested in food, crying a lot, covered with scabies and lice and really skinny, really in a mess. Three weeks later, it was a different place. The kids had started to play, chasing each other around the shelters, washing every day, and enjoying their food. They started to laugh and follow me around. It was very rewarding."

The Prizes

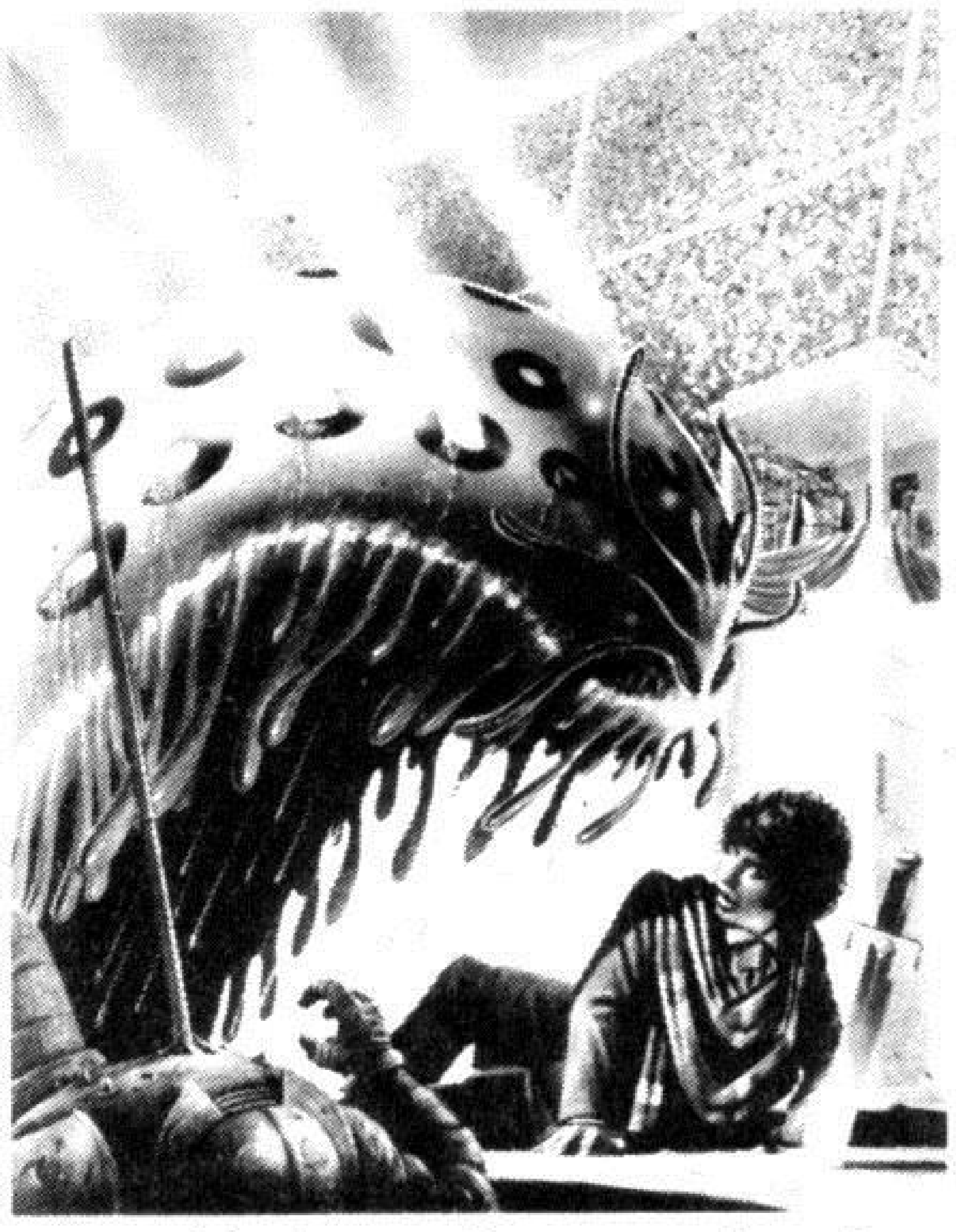
In our efforts to help the starving of Ethiopia, we're holding a Marvel Artwork Draw with original comic art generously donated by many Marvel freelancers as prizes. And for the overall draw winner, there's a sensational top prize . . .

Back in May, the mighty **X-MEN** creators, Chris Claremont and John Romita Jr. appeared on TV-AM. John, and **X-MEN** inker Dan Green, produced a fabulous **X-MEN** picture, featuring TV-AM presenters Henry Kelly and Anne Diamond. This unique colour painting, signed by the **X-MEN** creators, and now framed, will be the first prize in the draw.

Second prize will be John Romita Jr.'s pencils for this illustration, again now framed, and signed by its creator. Other prizes include Alan Davis' artwork from the cover of **CAPTAIN BRITAIN** Number 1, the Dave Gibbons/John Higgins cover artwork to the recent **DOCTOR WHO** Summer Special, some **DOCTOR WHO** story pages from John Ridgway, and the artwork from a giant John Stokes **TRANSFORMERS** poster.

Plus, there are many more prizes of artwork, posters and signed comics too numerous to mention. Enter NOW, and you could snap up some superb Marvel Art by helping us to help . . .

Come on – help us to help! Taking part is easy and it's not expensive. Your money will go to people in desperate need, and



you could win one of many totally unique Marvel prizes.

All you have to do is complete this draw ticket, cut it out and send it to us, together with a donation cheque/postal order* for 50p made out to:

MARVEL/SAVE THE CHILDREN FUND FOR ETHIOPIA.

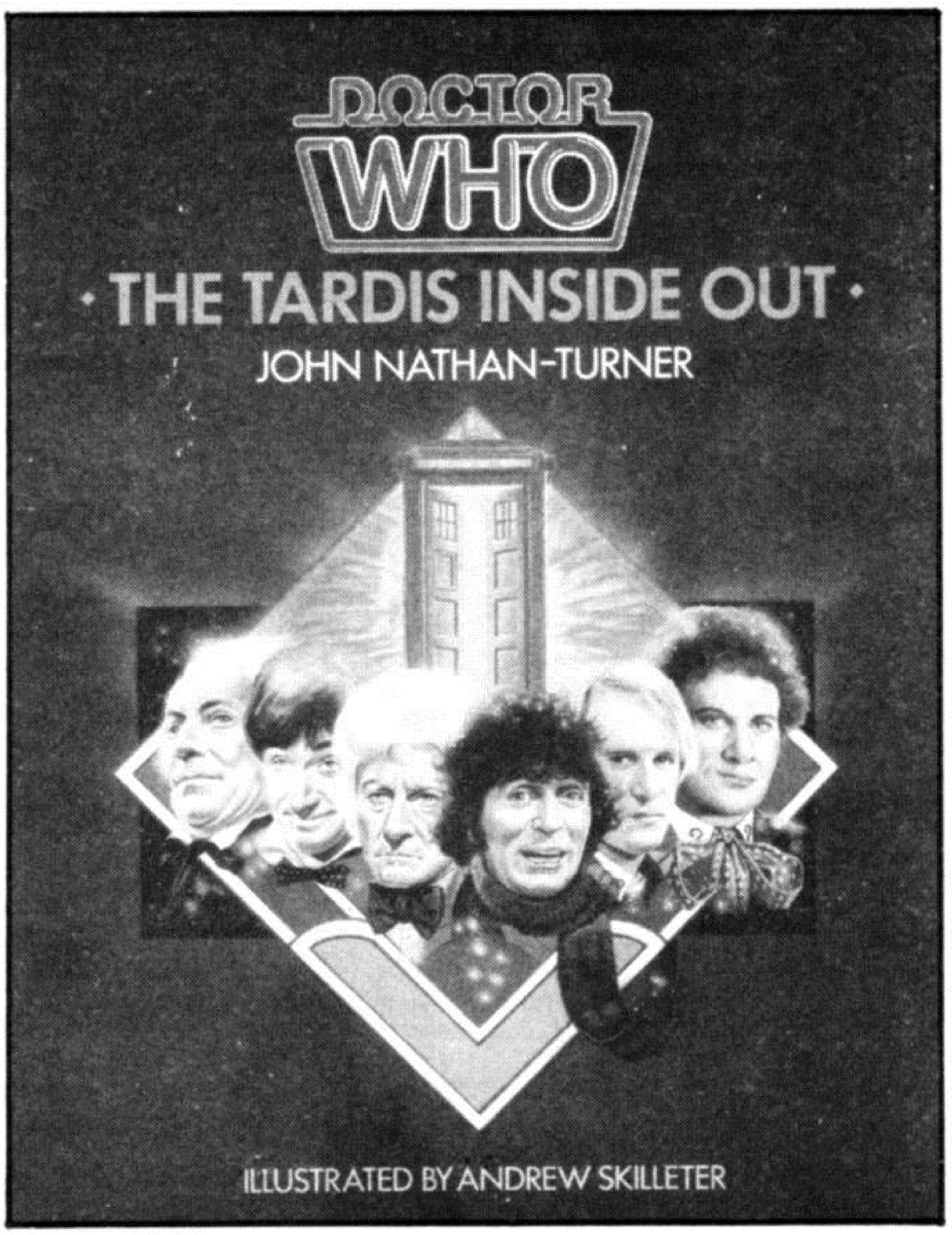
Our address is: **MARVEL/SCF,**
23 Redan Place,
Bayswater,
London W2 4SA.

You can enter as many times as you like – just photo-copy this section, or check out other Marvel UK titles featuring this page – but each draw ticket you send us **must** have an accompanying 50p donation cheque or postal order. All proceeds from this draw will go to the famine sufferers of Ethiopia.

The draw for the prizes will be held on **7th December** at the **Central Hall, Westminster Comic Mart.** In the interests of fairness, no entrant may win more than one prize. The names of all prize winners will appear in every Marvel publication. On behalf of the winners in Africa – the people who will stay alive because of your donations – we say . . . AGZAIR YISTELIGNE . . . THANK YOU.

NAME: ....
ADDRESS: ....
....
....
....
AGE: .... TEL NO: ....

*Please do **not** send cash. If you'd like to make a cash donation, send it directly to **Save The Children Fund**, at Mary Datchelor House, Grove Lane, Camberwell, London SE5 8RD.



As seen on BBC Television
DOCTOR WHO
ANNUAL 1986
BOX

Gary Russell's

Christmas Gift Review

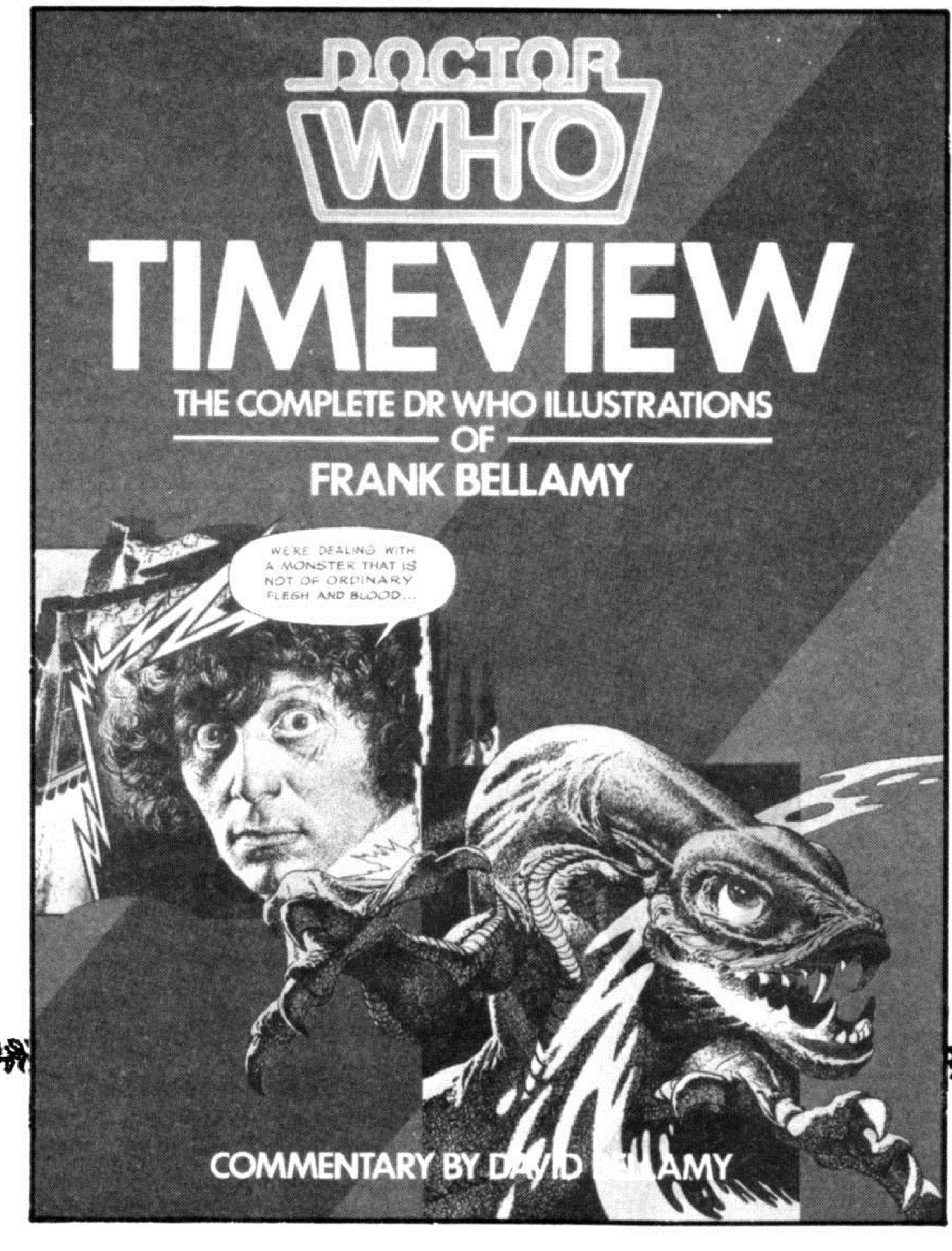
Christmas is coming, and an exciting plethora of merchandise based on *Doctor Who* is out – most of it good quality, but rather pricey.

I suppose the most traditional gift to get at Christmas is a **diary** and one is now on the market – very expensive and not really worth it, despite the nice painting of a TARDIS on the front. Instead, I heartily recommend the **Who Dares 1986 Calendar,** the first of an annual collection of Andrew Skilleter's paintings, most of which are brand new. Long time readers of this magazine will recognise the January Cyberman and the May Dark Tower and W H Allen fans will enjoy the July Gravis but apart from that, they are all new. Of special interest is December's excited Dalek and the splendid June painting of Davison, which is better than the Davison Skilleter did for *TARDIS Inside Out* a few months back. The only query I have is why the wintery-looking Cyber-Tomb is placed over September when it would be more suited to January? The calendar has plenty of space on which to write reminders, and even gives you the birthdays of all six Doctors (all in the first seven months of the year). Prices seem to vary from shop to shop but around the £5 mark seems to be the average. A definite *must.*

Not so, I'm afraid for this year's **Doctor Who Annual,** once again produced by World Distributors. Again, everything is totally *Who*-based and we get another behind-the-scenes feature, but despite the increase in story quality the extortionate price of £3.25 for 60 pages isn't worth it. Once past the hideous cover (it wasn't designed, presumably it just fell together) the stories are more entertaining than in recent years – the Master looking very Delgadoish crops up twice – and the Doctor and Peri come up against some weird adversaries. *Time Wake* is the best story of the collection, but the mysterious *Interface* is worth reading, as is the adventurous *Radio Waves.* But thumbs down to *Beauty and the Beast* for lack of originality and the most awful cop-out ending. A fine book if you collect annuals – but at a price.

On to the video market now and three offerings. First (and secondly) Reeltime Pictures have released two more of their **Myth Makers** interviews, Carole Ann Ford (Susan Foreman) and Janet Fielding (Tegan Jovanka). The former is slightly better – director Richard Landen having

From the **Doctor Who Comic.**


DOCTOR WHO
TIMEVIEW
THE COMPLETE DR WHO ILLUSTRATIONS OF FRANK BELLAMY
WE'RE DEALING WITH A MONSTER THAT IS NOT OF ORDINARY FLESH AND BLOOD...
COMMENTARY BY D VID AMY

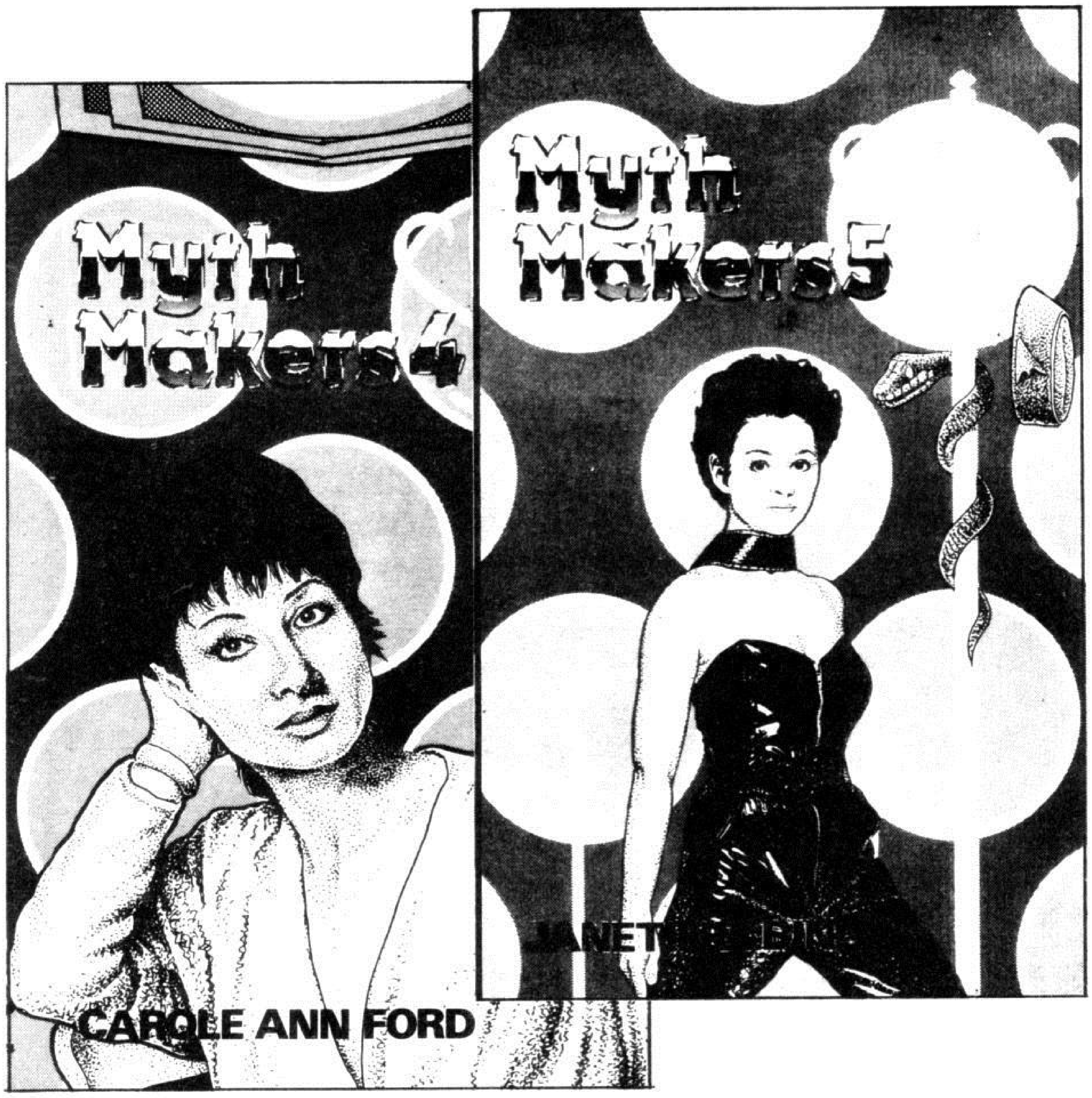
inserted one or two nice visual touches. These include the sepia toned pre-credits moments when Carole Ann walks into her garden and turns to the camera very Susan-ish, and the final joke between Carole and suave Nick Briggs, the interviewer, involving a TARDIS key. During the interview Carole talks at length about the early days of the programme, describing William Hartnell and displaying the affection they had for each other, her reactions to *The Five Doctors* and her expectations for her future. All this is linked by Nick Briggs, better here than in the previous Nicholas Courtney tape, but even more at ease and quicker off the mark in the Janet Fielding interview. The location of this one flits to and from Shad Thames (location for *Resurrection of the Daleks*) and Janet's flat, where she talks about her years on the show, the three Doctors she has worked with (as well as *The Five Doctors*) and how she lied to John Nathan-Turner to get the part. Janet's very infectious sense of humour is obvious on the tape, and although she looks nothing at all like she did as Tegan, it is easy to see why she gained such a following of fans as the character, and why the following has remained although she is no longer involved in the series. This interview sees a bit of a throwback to the earlier Myth Maker interviews, with the majority of the talk taking place at the aforementioned flat – not necessarily a good idea, as one gets rather bored staring at the same space, whereas with Carole Ann Ford the location constantly changes as she and Nick explore the garden, have tea with the family and so on. The Janet Fielding tape is directed, for the first time, by Reeltime supremo Keith Barnfather who tells me that the actors approached to do future *Myth Makers* include Patrick Troughton, Jon Pertwee, Nicola Bryant and Michael Craze. None of these is definite yet, but the prospect is exciting, and as the quality of the interviews is improving with each release, by the time they get to people like Troughton and Pertwee, Keith could have a very successful project on his hands.

The third video release comes from BBC Enterprises, who after the success of Troughton and The Seeds of Death leap right up to date with the acclaimed **The Five Doctors,** apparently released for no good reason. After one showing and a repeat, most fans must surely have some sort of video copy of their own – and as the BBC Enterprises tapes are not available in the USA it is unlikely to sell to anyone except the British. The actual programme has not been cut in any way, nor added to despite rumours that the bits that were originally filmed but cut due to screen time would be inserted. In fact the most interesting thing about the video is the cover – Andrew Skilleter's *Radio Times* cover (again!) with a cinema-style U certificate plastered on it (the Cyber-massacre with the Raston 'Rambo' Robot is still intact). This is a new practice at BBC Enterprises (their *Monty Python* cassettes are rated 15! – and there isn't any death or violence in those). The other point of interest is that *The Five Doctors* was a co-production with ABC TV in Australia. *The Five Doctors* is out now, a very expensive Christmas present – *The Seeds of Death* and *Pyramids Of Mars* are better.

The **Doctor Who comics** published by Marvel in America are still coming on well, alas only available through speciality shops, but so far they have reached the stories from the **Doctor Who Magazine,** issues 50–60, all reprinted comic strip material in colour with new Dave Gibbons covers, printed on top quality hard paper. Nice if you like the comic strips, but not worth buying for the written content, which usually consists of "hey wow your comic-book is great " or "hey wow gee I'm the biggest fan in America and have a ten foot scarf"-style letters pages and the usually competent Patrick Daniel O'Neill writing some rather ill-informed articles and very strange book reviews (for some reason *The Zarbi* is the worst written novel because Bill Strutton calls the character 'Doctor Who' as opposed to 'The Doctor').

There aren't any records really worth a mention, except for anyone who doesn't possess a copy of **Doctor Who – The Music Vols 1 & 2,** a reminder that they are missing a very good piece of merchandise. It is also rumoured that Argo Records have recently re-issued **Doctor Who and the Pescatons** which I haven't come across yet, but a recent spin of my scratchy old 1976 copy still shows the story in a good light, written by ex-script editor Victor Pemberton, explaining how the fourth Doctor and Sarah foil an invasion attempt by walking sharks voiced by Bill Mitchell, more famous for his *Denim* aftershave adverts.

Stuart Evans' **Dalek model kits** are still available, and very good (watch out for the up-and-coming Davros) and there is also a **Cybermat kit** from Barry Smith, but I haven't seen one of those yet (I'm told they are good and well worth the money). Still proving the best selection of merchandise available are the expensive, but worthwhile, **Fine Art Castings** pewter figurines. The latest additions to the ever-growing catalogue of material are as impressive as always. You may be aware that the *Revenge* Cybermen have now ▶



been joined by an *Earthshock* version and that Tom Baker has been joined by his three predecessors. Among the newer monsters are a Draconian, a Zygon, an Ice Warrior, a Sea Devil (complete with stringy vest) a superb Delgado Master and Peri – the weakest of the whole range as facially she doesn't really look like Nicola Bryant. The Master is great, wearing the familiar high-collared tunic he sported for his first ever appearance. Perhaps they could do a decrepit Master now. The monsters are all highly detailed (the figures are so successful that Fine Art Castings have enlarged both premises and staff and are getting expert help from David J. Howe of the *Doctor Who Appreciation Society* reference department) and the Ice Warrior towers above them as the best in the series so far. I'm still keen on the idea of a *Doctor Who* chess set using the figures.

On the book front, things are again thin on the ground. John Nathan-Turner's **TARDIS Inside Out** is still around, and of course the never-ending list of W H Allen material is available as well. **Who Dares** have released two books (neither of which I've seen at time of writing but both are scheduled to be out as you read this), both are based on artwork. The first: **Frank Hampson – The Man Who Drew Tomorrow** concentrates on the artist responsible for the original *Dan Dare* strips. The only real item of interest to *Who* fans is a black and white reproduction of his illustration for the *Radio Times Doctor Who Tenth Anniversary Special.* However, **Timeview** is an extensive collection of artwork by the late Frank Bellamy whose artwork is superb. Everything he ever did for *Doctor Who/Radio Times* is reprinted here from the early Jon Pertwee stuff, through the stamp-sized weekly billings illustrations, right up to the magnificent Tom Baker material he did. This looks to be a fantastic book and well worth tracking down. Other reading matter, again only available through specialist shops, are amateurish magazines produced by fans. These 'fanzines' are frequently critical, but always entertaining and have changed a great deal over the last few years. Gone (on the whole) are the strong, educational, serious 'reviewzines' and discussion pieces – they have been replaced by humour magazines. Whichever your preference you can't really go wrong if you track down on the 'serious' side, works of reference like the **CMS Space & Time** series, or magazines like **Cloister Bell, Shada, Varos** or **Time Screen,** or on the lighter side **Chronic Histeresis, No, Not The Mind Probe** or **Black and White Guardian.** Also around on a semi-professional level is the magazine **Fantasy Image,** which frequently contains items on *Doctor Who.*

Add to this the Dalek hats, the FASA role playing game and the *Who Dares* artcards and bookmarks (which you'll be familiar with, I'm sure, if you bought **Doctor Who Magazine 105**) and this Christmas could be quite a good one for present receiving, and giving.

Whenever we mention merchandise, we are besieged with letters requesting information as to where these items can be obtained. So as a sort of answer I trekked halfway round the world (well so it seemed) to track down the one and only **Doctor Who Shop** currently located in an old warehouse in Wapping. It isn't easy to find, but once you've located a) the right warehouse, and b) deciphered the rather silly nameplate next to the entryphone button you're on your way to a wealth of *Doctor Who* material which is rarely to be found under one roof. The shop is expanding its stock the whole time but nearly everything mentioned above is available from them (apart from the stuff that is only available from SF speciality shops), at some of the best prices. They also deal in older and rarer merchandise, especially books, records and annuals. I spoke at length to the manager of the shop Alexandra Saul, and her assistants Ian Edmond and Andrew Zeus. It certainly helps to find that the shop *isn't* run on just a profit-making basis but that Alex and Co. are very big fans of the series, hence the setting up of the shop in the first place. Before long Alex hopes she can move premises to an actual shop and keep on the warehouse as a stockroom and mail order base and so eventually, if nothing else, *The Doctor Who Shop* will be easier to find. In the meantime, if you are looking for something, drop Alex a line (see our Classified Ads for the address) or pop along and see the bargains for yourself. Regardless of whether it is brand new or quite ancient, the chances are that Alex has either got, or can quickly find, whatever you are looking for.

Funny to think that twenty odd years ago you could plaster your walls with Dalek wallpaper, play with Dalek models, and pop groups were wanting to spend Christmas with a Dalek. Although it isn't quite as geared towards Terry Nation's popular villains, there's just as much material available in 1985 as there was in 1965. Who says the programme isn't as popular now as it was then?

Gary Russell

Also available in December will be a bumper **Doctor Who Magazine** – Issue 108 will be expanding to 48 pages, with a special bonus feature on 'Living With The Doctor'. Priced £1.00, it will be on sale from 19th December.

PLUS – Look out for the **Doctor Who Winter Special!** Again with a cover price of £1.00, the Winter Special is returning to the traditional feature-based format, with a strong Pertwee-era theme. The Special is on sale from November 28th.

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Opposite: *THE FIVE DOCTORS, by Andrew Skilleter, originally painted in 1983 for the* Radio Times *cover to celebrate the* Doctor Who *twentieth anniversary, now published as a poster print and used on the cover of the BBC video of the programme.*

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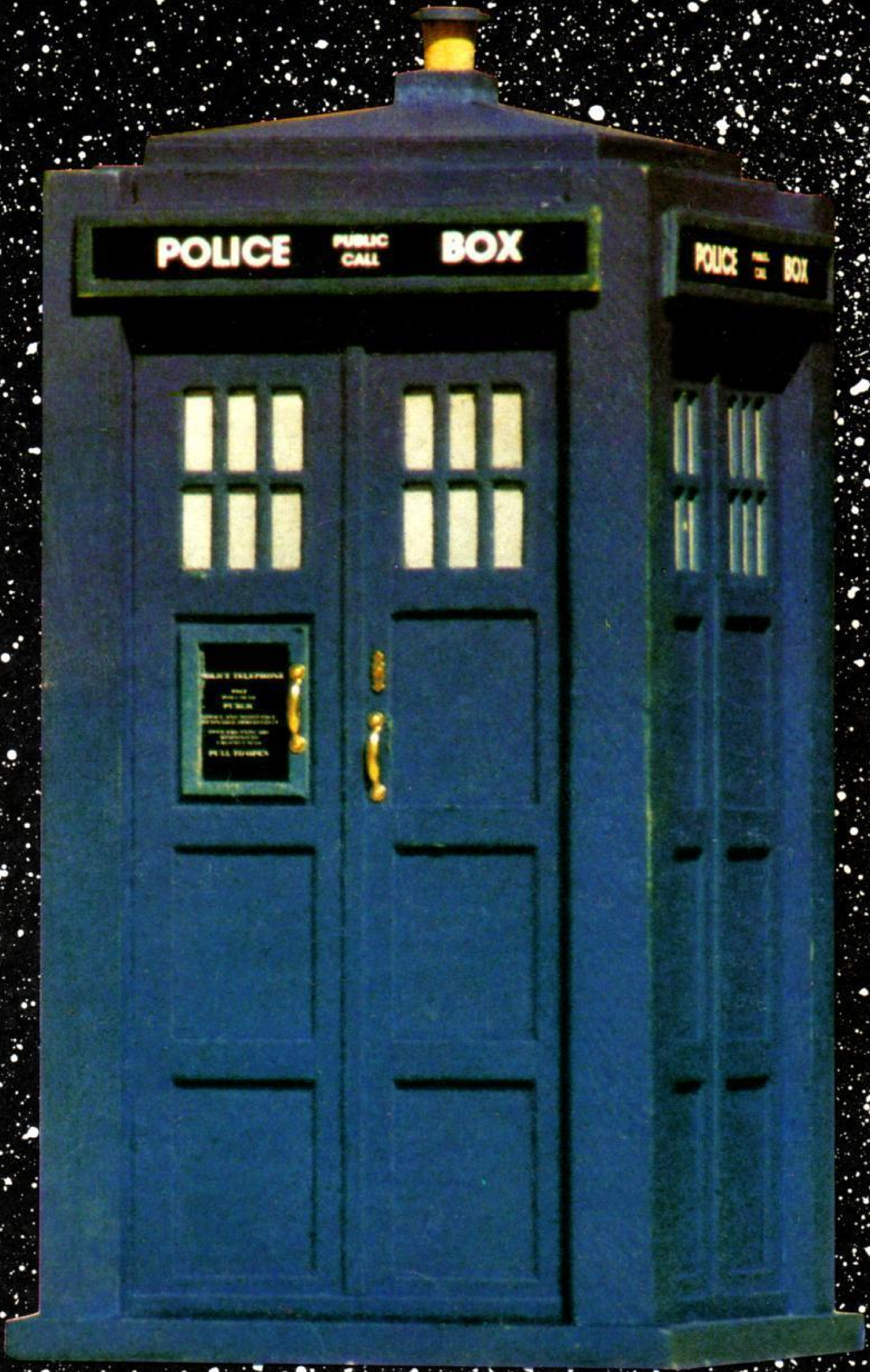

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